

On 25 August 1937, a strange-looking man appeared in the fishing hamlet of Teelin in Donegal, Ireland, wearing a gentleman's suit and a pair of round glasses. He spoke Irish, albeit with a foreign, Kerry accent. After a month there, he asked a local storyteller, Séamus Ó Caiside, if he could relate a few stories for him. Between 24 September and 13 October 1937, the two men recorded 12 tales and two songs across 24 storytelling sessions.

The visitor's name was Ludwig Mühlhausen, Professor of Celtic Studies at the University of Berlin. On his return to Germany, ten tales collected from Ó Caiside were published as *Zehn irische Volkserzählungen aus Süd-Donegal*. Of the tales the scholar chose not to publish, one called 'Scéal Rí na Gréige' ('The Tale of the King of Greece') falls within the focus of this study.

'Scéal Rí na Gréige' presents a version of the well-known international folktale type ATU 707: 'Three Golden Children'. The author examines the type's dissemination in Ireland, and provides its classification into four ecotypes. Despite its wide distribution in the Irish oral tradition, the author suggests that the story known to Ó Caiside came from the printed medium – from a popular version of *The Arabian Nights Entertainments*.

To be understood by the Irish-speaking audience, the story was rendered in the vernacular; yet, its key elements were articulated in English, embellishing the plot with a flavour of exoticism and of the faraway lands. 'Scéal Rí na Gréige', a unique folklore product, marries the Irish vernacular to the European print culture. It represents a true testimony to Séamus Ó Caiside's inquisitive mind and creative genius, and signifies an innovative step in the development of the Irish oral tradition.

Front cover: "The princess climbs over the black stones." *The Arabian Nights Entertainments*. Selected and edited by Andrew Lang. Longmans, Green, and Co. 1898.

Back cover: Séamus Ó Caiside (up) and Ludwig Mühlhausen. University of Tübingen library (Mn 4-23; Portraitsammlung).

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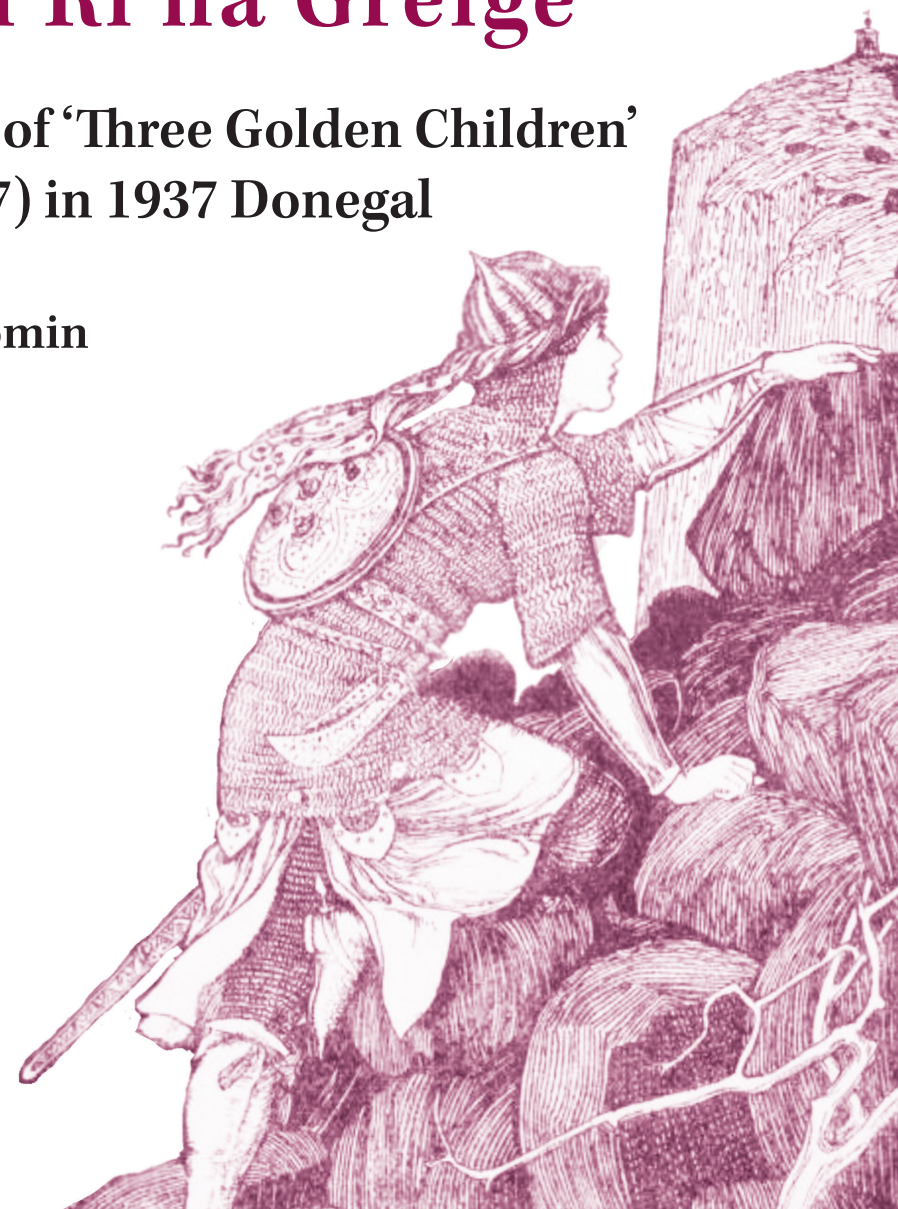
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Ludwig Mühlhausen, Séamus Ó Caiside and Scéal Rí na Gréige

Ludwig Mühlhausen, Séamus Ó Caiside and Scéal Rí na Gréige

The Tale of 'Three Golden Children' (ATU 707) in 1937 Donegal

Maxim Fomin



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Séamus Ó Caiside and
Scéal Rí na Gréige

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Preface

On 2nd November 1939, Prof. Dr Ludwig Mühlhausen of the Friedrich Wilhelms University of Berlin received a letter from the Department of the Taoiseach, Dublin:

Dear Sir,

I received your book “Zehn irische Volkserzählungen aus Süd-Donegal.” I am extremely grateful to you. I was happy to see that the tales were rendered in German.

With every good wish,

Éamon de Valera.¹

This communication marked the commendation of the Irish government of the efforts that Mühlhausen, a German scholar in the field of Celtic Studies, undertook in order to bring to completion some of the findings of his research trip to Teelin (Donegal) carried out between 25 July – 11 October 1937. One should note the date of the letter.² However, not overemphasising its importance, I believe de Valera expressed his respect for Mühlhausen’s efforts in making the specimens of Donegal oral tradition available to a wider German academia and general public.³

1 Roinn an Taoisigh
Baile Átha Cliath
2adh Samhain, 1939.

A Chara,

Fuair eas do leabhar “Zehn irische Volkserzählungen aus Süd-Donegal”. Táim ana-bhuidheach díot. Do bhí áthas orm d’fheiscint gur cuireadh leagan Gearmáinise ar na sgéalta.

Is mise, le meas,

Éamon de Valera

(Mn 4, Box 7)

- 2 The fact that the Prime Minister of Ireland, a country that was neutral during World War II, arranged for correspondence to be sent to a German Professor in Berlin is remarkable. The invasion of Poland by Germany, as well as the United Kingdom and France’s declaration of war, had already happened two months prior to that, while the Soviet Union attacked Finland.
- 3 German translations of the Irish folktales were few and far between (Müller-Lisowski 1923), and the personal interest of de Valera in the collection of Irish folklore and its popularisation is widely known and can be vouched for by the financial support given to the Irish Folklore Commission (Briody 2010), the state project to “deal with the body of folklore, which... we should set about collecting as quickly as possible while it was still in a fairly pure form” (de Valera, cit. from Moynihan 1980: 438).

In contrast to his mentors who specialised in the field of Old Irish language and literature at the Celtic departments of Leipzig, Bonn and Berlin,⁴ Mühlhausen chose to extend his academic interest from the Celtic philology to the Irish oral tradition, yet his *Ten Irish Folk Narratives from South Donegal* (*Zehn irische Volkserzählungen aus Süd-Donegal*) remains relatively unknown to the specialists in the field of Irish folklore and ethnology.⁵

However, the ideas outlined by Mühlhausen in this publication, as well as the stories themselves collected for the book, are worthy of careful examination. What is more intriguing is the story that he wrote down, but decided not to publish, and his lack of interest in devoting any further attention to it.

1. Does the origin of ‘The Tale of the King of Greece’ lie in the Irish oral tradition, or was the story adapted from *The Arabian Nights Entertainments* version available in print?

‘The Tale of the King of Greece’ (*‘Scéal Rí na Gréige’*), a previously unpublished Donegal variant of ATU International Folktale Type 707 ‘The Three Golden Children’ recorded by Mühlhausen from Séamus Ó Caiside, is at the focus of attention in this book. Although versions of the tale existed throughout Ireland, some of which will be discussed below, I propose to demonstrate that the tale travelled to Ireland from abroad.

I will seek the origin of the text in the adaptations of Oriental tales entitled *The Arabian Nights Entertainments*, first recorded in France in the eighteenth century by Antoine Galland (1704–1717) from his Syrian informant Hannā Diyāb, and subsequently rendered into English by Burton, Lane and Lang, who were responsible for the text reaching Ireland, disseminated across the island orally, but more so via the medium of print.

This tale enjoyed an enormous popularity in Europe — not only due to its provenance in the above-mentioned translations, but also due to its earlier occurrence in the sixteenth-century Italian collection of folktales by Giovanni

4 These include Rudolf Thurneysen (Tristram 1998) and Ernst Windisch (Maier 2013), as well as his predecessors at the post of Professor of Celtic Studies at the Friedrich Wilhelms University of Berlin (from 1949, Humboldt University of Berlin), Kuno Meyer (Meyer’s classical biography by Ó Lúing 1991 has now been complemented and expanded by Maier 2016a, 2016b, 2016c, 2017) and Julius Pokorny (Ó Dochartaigh 2003, 2004). On Celtic Studies in Germany in the period after World War I, see Lerchenmüller 1997: 165–410, 2002.

5 Mühlhausen was mostly known as the scholar of Medieval Welsh language and literature due to his 1925 publication of the *Four Branches of the Mabinogi*. The second edition of the work was published by S. Zimmer in 1988 to mark the centenary of Mühlhausen’s birthday.

Francesco ('Gianfrancesco') Straparola⁶ and its later reworking in the celebrated Grimm brothers' collection.⁷

The Donegal version of the tale was written down from oral dictation, subsequently abandoned in the archive and left unpublished for more than eighty years. My goal is to present the text to a wider public, by making it available to the learners of the Irish language as well as by presenting the nuances and variations of its spelling for more advanced specialists without losing the interest of audiences not necessarily interested in the text's linguistic aspect. Besides, the wider context in which the Donegal tale appears will show the breadth and scope that exist for the study of a folklore text in respect of its origin, message and dissemination.

These vernacular oral narratives deeply rooted in the traditional community existed in rural Ireland alongside printed texts available in newspapers, chapbooks and pamphlets — the latter being products of the industrialised society of the late nineteenth – early twentieth century. Traditionally, stories were reproduced from the storyteller's memory for the audience. The situation radically changed with the introduction of the printed medium that facilitated the reading of tales aloud — a different form of folktale performance for the nineteenth-century Irish audience. It is known that Gaelic manuscripts were read aloud during the eighteenth and the nineteenth centuries in Munster and in the province of Ulster, and in this way many heroic and Fenian tales entered the oral tradition.⁸ However, growing literacy in English among native Irish speakers and dissemination of printed media in rural areas led to the

6 In Chapter 4, I will discuss the hypothesis advanced by Bottigheimer (2005; 2014), who argued that the tale '*Histoire des deux soeurs jalouses de leur cadette*' ('History of two sisters who were jealous of their younger sister') was based on the seventeenth-century French translation of Straparola's tale of Ancilotto under a new title of '*Lancelot, roi de Provins*'.

7 On the nineteenth-century versions of ATU 707 in Czech, Slovak and Bulgarian traditions, see Horálek 1968, who indicated their literary origin; on the nineteenth- and early twentieth-century versions of ATU 707 collected in Russia, see Anichkova 1927, Azadovskij 1937 and Oranskij 1970, who pointed out that a literary version of the tale created by Alexander Pushkin ('*Skazka o tsare Saltane*') exerted a marked influence on the recorded oral variants — proposing that Pushkin was also inspired by literary sources. Holbek (1987: 603) pointed at nine versions of ATU 707 recorded in Denmark: "not all of them have been inspected, but the three printed records at least clearly depend on the *Arabian Nights*".

8 See, for instance, Bruford (1969: 55–68, chapter 6, 'Readers and story-tellers', esp. 59): "Irish manuscripts were chiefly transcribed by Schoolmasters and clever Irishians, to whom they were lent by the possessors for the purpose. It was the custom in some districts to have them read in certain houses, on occasions when numbers were collected in the evenings at some business or employment... People became so familiar with these tales and stories, that many were able to recite them to their neighbours without the aid of any book, but now this practice has nearly passed away in Ulster... By 1874 there were hardly any MSS. to read from". See also Zimmermann 2001: 79–121.

enrichment of the store of traditional motifs and genres — now that the storytellers drew their inspiration from chapbooks and printed collections, their perspective expanded (and shifted) from vernacular sources of heroic nature to international folktale.⁹

The interdependence of the oral and printed versions of the tale will be our focus: how close is the printed version to the one dictated by the storyteller? How did the German scholar react to the adapted version crafted by a literate Irish-speaking storyteller after his reading of the tale in English? In what way did such stories enter the oral medium and how did they become intertwined with the oral heritage of the Gaelic-speaking communities throughout Ireland? These and other questions will be asked and answered throughout the book.

2. ‘The Tale of the King of Greece’: A case study of the Irish ecotype of ATU International Folktale Type 707 ‘Three Golden Children’

The study stems from a small episode in the life of the Donegal fishing village of Teelin in September 1937,¹⁰ which, however small and insignificant it may

9 In this vein, it is worth referring to the study of the influence of the chapbooks on mumming and the seasonal performances of Christmas plays in nineteenth- and early twentieth-century Ireland (Smith and Preston 2000) that provides a typologically close parallel to the influence of chapbooks on the oral tradition. As far as the latter is concerned, Jackson (1936: 282) listed a number of chapbooks (including *The Arabian Nights Entertainments*) which in his view “have certainly been an important factor in spreading stories”.

10 “Despite the apparent remoteness of the place due to the rugged landscape and lack of roads, Glencolumcille had substantial links with the wider world. From 1327 to 1568, Teelin was prominently featured as an important fishery” (Tucker 2013: 217). Accounts from 1729 and 1776 attest that Teelin was an important fishery, exporting herring in 100-ton boats owned by the local landlord to England. At the end of the Napoleonic wars, this trade ended and by 1823, the international herring industry had collapsed, and only local traditional fishing continued (ibid.). Teelin once again ceased to be a traditional fishing village in 1893 when, in an attempt to restore the area’s fishing industry, the so-called Congested Districts Board of Ireland was established. Its purpose was to provide employment and contest the poverty in the most deprived areas of the country (see discussion of Teelin’s local economy transformation between 1881 and 1920 in Tucker 1999). According to C. Breathnach (2005: 88), “co. Donegal had twenty one congested districts, all of them were dependent on agriculture; seventeen were also maritime, meaning they had a shoreline. Teelin was the only northern district where whole families were engaged solely in fishing, and its baseline report notes the many disincentives to engage in fishing on a full-time basis — from the paucity of equipment in use, to how hard the whole family had to work. At Teelin there were usually two takes of fish a day. Men rowed out to their lines at 7 a.m. (they would have been set the previous evening about 4 or 5 p.m.) each line holding about sixty hooks baited with cuts of herring; as they were hauled in, the fish was unhooked and thrown to the bottom of the boat. Lines were then recoiled in the basket but were often so twisted that it took the men hours to unravel them. After the catch was taken in,

seem, must have major ramifications for our understanding of the influences that shaped, contexts in which existed, and directions that led, the development of the vernacular oral tradition of Ireland.

The Irish oral tradition has previously been viewed as laid back and immersed in time, owing its rich content to the generations of storytellers who learned their trade from their forefathers, the method aptly described in the Irish phrase ‘*ó ghlúin go glúin*’ (lit. ‘from knee to knee’, fig. ‘from generation to generation’), their ancestry ideally going back to medieval times, the golden age of Gaelic civilisation.¹¹

Since then, this perspective on the tradition has changed, and it has been described as one that was able to adapt and transform itself when and where necessary. However, previous studies of adaptations of foreign sources on Irish soil have not dealt with the introduction of a tale that entered Irish oral tradition through its adaptation into Irish from the English version available originally in print. The book will hopefully fill a lacuna that exists in our understanding of the development of an international folktale type in Ireland in terms of its form, context and dissemination. The book presents a case study of the so-called ATU 707 ‘Three Golden Children’ Irish ecotype, including its

the lines sorted and new ones set; they still had to row four miles home, which meant reaching Teelin about midnight.” Many Teelin storytellers were professional fishermen. Ó hEochaidh (NFC M 1118, 70–72; see also Ó Tiarnaigh 2015: 418–424) reported that long fishing nights provided an ideal context for storytelling performance similar to the one experienced at the traditional storytelling sessions in ‘the houses for entertainment’ (Ir. *tithe airneáin*). The continuity of local storytelling right into the 1970s — despite the decline of the language and the collapse of the *tithe airneáin* tradition — was probably due to the fact that the storytelling could have still been practised while fishing. I refer the interested reader to Taylor (1995), who presents a nuanced anthropological and ethnological history of Teelin from the early 1800s down to the late 1980s.

- 11 This view was expressed by Delargy in his John Rhŷs Memorial lecture presented to the British Academy, published as *The Gaelic Story-teller, with Some Notes on Gaelic Folk-Tales* in 1946: “the written saga of the manuscript is but a pale ghost of the tale that once was told, and to which men listened with rapt attention and delight; and the personality and polished artistry of that artificer of narrative prose... can only be guessed at by... hearing the living voice of the modern reciter of Irish hero- and wonder-tale, the lineal descendant of the storyteller of a thousand years ago” (p. 9). This view was critiqued, inter alia, by Nady (1987: 10–11), Ó Cruaíoch (2003: 18) and most recently Briody (2013; 2017). Intriguingly, contradicting Delargy’s proposal by almost fifteen years and pre-empting the theory developed by A. Bruford (1969) by almost half a century, R. Thurneysen put forward a view that such stories were not that old, but rather depended on the late manuscript tradition: “The manner, in fact, in which the Irish tales of old and modern times had often been treated did not satisfy my mind. It is frequently assumed that modern folklore (in which Ireland is so excessively rich) preserves old tradition, not to be found in any written documents. This is partially true. But you cannot invert the sentence and conclude that most of the modern tales are of remote antiquity... It occurred to me that many of the modern folk-tales are developments of stories that are found in a somewhat similar form, not in the old, but in the youngest of Irish manuscripts. They were evidently not taken down from oral tradition, but developed from written sources” (Thurneysen 1930: 30–31).

variants, some of which, I believe, were adapted from the foreign counterpart available in print.

The events in the run-up to the tale's collector's visit to Ireland, along with an overview of the data collected during his trip, provide the study with a historical and ethnographical context and are discussed in Chapters 1 and 2. The Irish ecotypes of ATU 707 are discussed from a comparative point of view, along with an examining of tale type's dissemination in the country from the 1880s to the 1930s in Chapter 3; appendix 6 complements the Chapter, presenting the list of the ecotypes' individual versions, their bibliographic details and the maps with such locations where the variants were recorded. Chapters 4 and 5 will take an international perspective into discussion and will assess how the popular publications of *The Arabian Nights Entertainments* and the Grimm Brothers' *Children and Household Stories* influenced the formulation of a specific ATU 707 Irish ecotype. The book follows the methodology of critical textual analysis: Chapters 3–5 serve as the extensive commentary to the Modern Irish text of the tale, with the dialectal readings appearing in footnotes, and accompanied by its translation into English and German in appendix 1. A list of the folklore motifs found in a number of variants discussed in the book is found in appendix 2. The list of *The Arabian Nights Entertainments* publications available in Ireland in the eighteenth, nineteenth and early twentieth century is included in appendix 3. Appendix 4 presents the transcriptions of four Galway variants discussed in Chapters 3 and 4, accompanied by their translation into English. The book is accompanied by an index that names the persons, organisations and places, the titles of the tales and compositions mentioned throughout, and a bibliography.

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Chapter 1

Searching for folktales in Ireland in the 1930s: Ludwig Mühlhausen's trip to Donegal in 1937

1. Ludwig Mühlhausen's interest in Irish traditional culture

The son of Konrad Mühlhausen and Margaretha Gundlach, Ludwig Mühlhausen was born on 16 December 1888 in Kassel. His school days were spent at Wilhelmsgymnasium, Kassel, from where he graduated in 1908. As a student, he studied Indo-European linguistics at the Universities of Zürich and Leipzig and attended lectures in comparative linguistics by Prof. Karl Brugmann and Prof. Hermann Hirt, in German by Prof. Johann Albert Bachmann and Prof. Eduard Sievers, in Balto-Slavic linguistics by Prof. Johann Heinrich Leskien. Prof. Ernst Windisch taught him Sanskrit and Pāli and was responsible for directing his attention to Celtic Studies. Windisch also supervised Mühlhausen's doctoral dissertation '*Über die lateinischen, romanischen und germanischen Lehnwörter des Cymrischen*' (1914) ('On Latin, Romance and Germanic loanwords in Welsh'). Mühlhausen received his Doctorate in Philology with *magna cum laude* in the summer of 1914.

After his military service in the German army during World War I (11 February 1915 – 17 December 1918), Mühlhausen carried out some voluntary work in Leipzig University library. On 1 June 1919, he started his professional service as an assistant at the Commercial Library of Hamburg Chamber of Commerce. He was promoted to the post of full librarian in 1922. In the same year, he was offered the position of part-time lecturer ('*Lehrbeauftragter*') to teach Celtic Studies for 3–5 hours per week at the newly established University of Hamburg, opened in 1919. In August 1928, he was appointed Honorary Professor by the University, for which he received no stipend.¹ Rudolf Thurneysen, writing in 1930 on the state of Celtic Studies in Germany, makes the following remark: "Outside the sphere of comparative philology, too,

1 "Neben meiner Tätigkeit an der Commerzbibliothek, war ich von 1922 ab dauernd an der Hamburgischen Universität mit Vorlesungen und Übungen in keltischer Philologie beauftragt. 1928 wurde ich durch den Senat der Freien- und Hansestadt Hamburg zum Honorarprofessor ernannt" (see Humboldt Universität Berlin (HUB) Archive, M 267, p. 37).

Celtic studies are beginning to make conquests... For long there was but one chair exclusively for Celtic philology in Germany, that of Berlin, founded by Zimmer — filled afterwards by Kuno Meyer and now held by Pokorny. Another has recently been added at the University of Hamburg, where the librarian, Dr Mühlhausen, lectures on Celtic subjects” (Thurneysen 1930: 25).

Thurneysen’s claim that Mühlhausen’s position in Hamburg was similar to that of Pokorny in Berlin was slightly far-fetched; the irony of the situation of course was that Mühlhausen was quick to abandon his Hamburg job to apply for the Berlin chair twice, unsuccessfully in 1933 and successfully over the course of the summer of 1936. He was informed on 19 September 1936 that he was appointed Ordinary Professor of Celtic Philology from 1 November 1936 at the Friedrich Wilhelms University (from 1949: Humboldt University) of Berlin.²

Mühlhausen’s energy was not only devoted to promoting his career in Germany. Between 1922 and 1936 Mühlhausen carried out five trips to Ireland, and had extensive connections in various academic establishments across the country, including University College Cork, the National Museum of Ireland and Irish Folklore Institute, that later became the Irish Folklore Commission (1935–1970). On his third visit to Ireland in July 1928, he gave four lectures in University College Cork (UCC) on the subject of the history of language study, covering such diverse topics as language study in India (11 July 1928, delivered in English), the history of language study in Classical Greece and Rome (12 July 1928, also delivered in English), language study in the West during the middle ages (23 July 1928, delivered in English) and finally, the study of the Celtic languages (24 July 1928, delivered in Modern Irish).³ He stayed with

2 HUB Archive, M 267, file W I, p. 1037. The document (classified under the *Reichs und Preussische Minister für Wissenschaft, Erziehung und Volksbildung*) was signed by University’s Curator in Berlin and stamped 28 September 1936, expecting Mühlhausen to start teaching in the winter semester of 1936–1937. Initially, Mühlhausen attempted to apply for the Berlin chair in 1933, when Pokorny was temporarily suspended from his office from 29 April until 22 November 1933. This attempt was unsuccessful, and Pokorny was reinstated to his full position on 23 November 1933. This reinstatement did not last long: with the promulgation of the so-called Nuremberg Race Laws after 15 September 1935, Pokorny was suspended from his position on 4 November 1935 for the second and the last time. Hearing the news of Mühlhausen’s appointment, M. Dillon wrote to Pokorny on 6 January 1937: “I am much disgusted to hear that the miller is grinding in your place”. Ó Dochartaigh suggested that “the miller that Dillon referred to is none other than Ludwig Mühlhausen, who had finally achieved his wish to succeed to Pokorny’s chair” (2004: 107). Further information regarding the course of events surrounding the dismissal of Pokorny, and the quick rise of L. Mühlhausen’s political career in Germany between 1932–1942 can be found in Ó Dochartaigh (2003; 2004: 91–93, 107–112) and Lerchenmüller (1997: 266–269, 273–303, esp. 282–288).

3 Mühlhausen 1928. Introducing the subject of his fourth lecture at the end of the third talk, Mühlhausen said: “Therewith, Ladies and Gentlemen, I bring my general remarks upon the history

the parents of his former student, Joe Healey, who had stayed with him when studying at the University of Hamburg between 1927 and 1929, at Springfield in Cobh. Mühlhausen took classes in Modern Irish at UCC from Healey and Séamus Kavanagh.⁴

These research trips affected his scholarship profoundly, changing the direction of his studies. Specialising in Celtic philology, he originally devoted his research to textual analysis and editorial work. His first publications included a study of *Eachtra an Amadáin Mhóir* (Mühlhausen 1927) and the edition of *The Four Branches of the Mabinogi* (Mühlhausen 1925). The visit to Cork had a lasting impact as Mühlhausen turned his attention to the field of Modern Irish language, folklore and ethnology. In 1933, and later in 1934, Mühlhausen published the results of his studies of “the tangible material culture of the Gaeltacht” that he had carried out during his trips to Ireland, more specifically, to the Dingle area, Co. Kerry, in 1926 and 1929, as well as to Cornamona, Co. Galway, in 1932. He called his readers’ attention to the importance of the preservation and collection of everyday objects of a traditional nature, exhorting them “to save as quickly as possible the actual heritage itself which is everywhere threatened with extinction” (Mühlhausen 1933: 67). In Mühlhausen’s view, the conservation of the material culture was even more important than “folklore, which through the ages, has been transmitted to us by oral tradition in the form of folktales, folksongs, superstitions, riddles, etc.” (ibid.). Mühlhausen (1933: 68) proposed that the study of the material culture should be carried out through meticulous cataloguing, including

descriptions of the objects themselves, as well as accounts of the activities connected with them... a rich collection of photographs accompanied by minute information as to place, date etc... the placing in safe hands of all objects and more especially of the very rare ones which the collector may chance upon... Such a work would give posterity a living picture of the cultured state of rural Ireland.

of language-study to a close. Further I only wish, that as it has been my good fortune to speak on *Irish* ground in an *Irish* University and above all to an *Irish* audience, — I only wish to trace rapidly a *sketch of Celtic [sic] language-study*, with special remark to the *Irish side* of it, and therefore it is only meet and just, that I should at least treat this *Irish* portion in the *Irish language*. Gladly, indeed would I have addressed my *whole* remarks to you in the honeyd [sic] Gaelic, were such possible; but you will readily admit the difficulty of doing so, when you remember that, meritorious as are the attempts in this direction, as yet no fixed and generally recognised technical vocabulary for this study has been decided upon” (Mühlhausen 1928: 47–48).

- 4 In more detail, see O’Donoghue (1998: 13). Kavanagh was a research student at the time; his first academic appointment as Personal Assistant to Tadhg Ó Donnchadha, Professor of Modern Irish at UCC, took place in 1940. Despite his relatively junior academic standing, Kavanagh was a member of the editorial team of *Hessen’s Irish Lexicon* (Caomhánach, Hertz, Hull, and Lehmacher 1933–1940), responsible for letters R and S; however, he is most famous for his *magnum opus*, a 917 -page edition of the Würzburg Old Irish glosses with a detailed morphological, syntactical and lexical analysis (Kavanagh and Wodtko 2001).

Mühlhausen's contributions contained mainly observations concerning traditional Irish architecture: a typical Irish farmstead or a group of farmsteads, a common type of the Irish farmhouse, the construction of the house; the timber roofing; thatching; repairing the thatch; description of the individual parts of the house, including the floor, the fireplace and the wall bed (Mühlhausen 1933: 69–71; 1934).

By 1930, Mühlhausen had already become a member of The Folklore of Ireland Society (Lerchenmüller 1997: 268, cit. *Béaloideas* 2.4, 1930, p. 4). He met James Hamilton Delargy in July 1932 in Cornamona (Connemara, Co. Galway) (O'Donoghue 1998: 14), who spoke of their meeting as follows:

[Mühlhausen] was on his way to Cornamóna on the western side of Loch Corrib to study local Irish dialect and material folk-culture, and was accompanied by a Professor of Geography from the University of Giessen (I think); this latter Professor wrote some scientific articles later, which if necessary can be looked up in the National Library — one of them was on the Aran Islands where they said the Professor took a great number of photographs.⁵

(Lerchenmüller 1997: 366, cit. MAR G2/2473, Mühlhausen's file)

From this short account, it is clear that by the time of their first meeting Delargy had made up his mind about Mühlhausen as a Celtic scholar with an interest in linguistic and cultural aspects of Irish oral tradition.

2. James Hamilton Delargy's (Séamus Ó Duilearga) trip to Germany: Preparations for Mühlhausen's research stay in Ireland (October 1936 – February 1937)

According to Lerchenmüller, Mühlhausen sent an invitation to Delargy to visit Germany in the autumn of 1936 so that the latter could give some lectures on the subject of Irish folklore.⁶ The picture is slightly more complicated: according to the minutes of the Irish Folklore Commission, the invitation came from the German government, and was presented to the Board of the Commission at its meeting on 30 October 1936:

57.h Director's Report: Invitation was received from German Government to give a series of lectures at the start of the year, 1937, on the work of folklore collection in Ireland.⁷

5 The German Professor in question was Georg Hasenkamp, Professor of Geography (University of Tübingen).

6 "Im Herbst 1936 wurde Ó Duilearga von Mühlhausen nach Deutschland eingeladen, um dort auf einer Vortragsreise über die Arbeit der Folklore Commission zu berichten" (Lerchenmüller 1997: 322–323).

7 "57.h Tuarascbháil an Stiúrthóra: Do bhí cuireadh fágtha aige ó Rialtas na Gearmáine sraith léachtaí a thabhairt i dtosach na bliana, 1937, ar obair bhailithe an bhéaloideas in Éirinn"

On behalf of the Commission, Delargy accepted the invitation — deciding to accept the offer, he was supported by the Irish Department of Education, which provided financial assistance for his trip.⁸

The importance of his trip for the Irish government is vouched for by an interview on 1 January 1937 that Delargy was accorded with Éamon de Valera, the President of the Executive Council and Minister for External Affairs at the time, together with Thomas F. O’Rahilly, then Professor of Irish at University College Dublin, later to become the first Director of the School of Celtic Studies at the Dublin Institute for Advanced Studies, founded by de Valera in 1942.

On 7 January 1937, Delargy departed from Holyhead to London. He stayed in St John’s College in Cambridge on the invitation of Kenneth Jackson for two days.⁹ Then on 11 January, Delargy embarked on board the steam boat *Europa*, and arrived the following day at Bremerhaven. He stayed in Bremen on 12 January 1937 with John O’Loan of the Irish Department of Agriculture and his wife, Mary O’Hara.

On 13 January 1937, he took a train to Hamburg where he was met by Müh-
lhausen at the train station, and stayed at his home on 14 and 15 January. On 15 January 1937, he gave a lecture at the University of Hamburg, followed by one at the University of Kiel on 16 January 1937.¹⁰ Delargy stayed with Karl Kaiser on 19 January 1937 and lectured at the University of Greifswald.¹¹

(NFC, IFC. Minutes of the 7th Meeting, 30 October 1936). The following action was approved: “It was arranged that the next meeting will be convened some time in February when the Director returns from Germany” (“Do socraíodh go mbeadh an chéad chruinniú eile ann uair éigin i Mí na Feabhra nuair a thiocfadh an Stiúrthóir thar n-ais ón nGearmáin” [ibid.]).

- 8 According to M. Briody (2007: 62), “with the benefit of hindsight, we can say that Ó Duilearga’s decision to accept this invitation was the wrong thing to do. However, it should be remembered that in going to Germany he had the approval, indirectly at least, of the Irish Government as the invitation was extended to him through the Irish Dept. of Education. It was also approved, at the request of the Dept. of Education, by the Finance Sub-Committee of the Commission”. In early November 1936, Delargy also took classes in German from H. Clissmann, DAAD co-ordinator for Ireland since October 1936, based at Trinity College, Dublin.
- 9 In his diary, Delargy writes that Jackson spoke at length about his experience in the Aran Islands: “Recall here the incident of dinner in hall, my aged companion at table talking about rabbit-shooting many years before in the Aran Islands!” (NFC, Delargy’s Diary, 1937, Jan. 7). Delargy, raised among the fishermen of Cushendall, was most likely aware of the prohibition to mention such words as ‘rabbit-(shooting)’ on his way to Germany across the sea, and possibly did not welcome that topic in the conversation. On the prohibition to mention rabbits during the practice of fishing or the sea-travel, see Ní Fhlóinn 2018: 71–79.
- 10 In his diary notes, Delargy complains of an incident on his way to Kiel: “Got out at wrong station and had to take a taxi through snow and ice, arriving late for lecture which, however, I gave that night to a smaller audience. I had got out at Renburg. Stayed at Continental Hotel, Kiel”.
- 11 One should note that prior to his trip to the Aran Islands in 1895, H. Pedersen studied Celtic Studies at the University of Greifswald under Professor Heinrich Zimmer in 1894, who was

On 20 January 1937, Delargy arrived at Berlin, where he stayed until 23 January. He took part in the inaugural meeting of the German Society for Celtic Studies (*Deutsche Gesellschaft für keltische Studien*, founded in December 1936) at the University of Berlin on 22 January 1937 where he gave a speech on the subject of the Irish folklore tradition (the occasion received a certain coverage in *The Irish Times*, 25 January 1937) (Lerchenmüller 1997: 396).¹²

It is interesting to note that in one of the lectures Ó Duilearga gave on his tour of German universities in early 1937, in speaking of the diaries of the Commission's collectors, he refers admiringly to the published field diaries (or memoirs based on field diaries) of two Continental folklorists, the Dane, Evald Tang Kristensen, and the German, Wilhelm Wissers, and pays special tribute to the latter's work, *Auf der Märchensuche*.

(Briody 2007: 435 n. 58, with reference to Ó Duilearga 1943: 12)

On 24 January 1937, Delargy lectured at the University of Munich, his guides on that occasion were Helmut Bauersfeld, L. Mühlhausen's student,¹³ and Max Förster. The latter brought him to the Bavarian Academy to see a portrait of one of the pioneers of Celtic Studies, Kaspar Zeuss. On 27 January, Delargy was at the University of Freiburg, where he "saw John Meier and his archive and on 28th went on to Heidelberg" (NFC, J. Delargy's Diary, 1937, Jan. 27).

In making short notes in his diary during his time in Germany, Delargy paid attention to the radical changes that the country was going through. It is extremely likely that the absence of J. Pokorny did not go unnoticed to the Irish scholar: apparently, he had met the former Professor of Celtic Studies at the University of Berlin on his first visit to Germany in 1928.¹⁴

appointed Professor of Sanskrit and Comparative Grammar there in 1891 (in more detail, see Pedersen and Munch-Pedersen 1994, also Körner 1989: 419). Since 1917, the University of Greifswald housed the Nordic Institute (Nordeuropainstitut; Nordische Institut), which in 1936 completed the publication of a special folklore bibliography, compiled by Joachim Blüthgen. Karl Kaiser developed the classificatory framework for the publication (Eberle 2015: 383).

- 12 On 29 January 1937, the event was reported in the local newspaper (*Berliner Tageblatt*): 'Alt-Irland. Bericht über einen Vortrag. Direktor Ó Duilearga sprach an der Universität' ('Early Ireland. Report on a lecture. Director Delargy spoke at the University') (Lerchenmüller 2002: 147, footnote 23). Lerchenmüller (1997: 396, footnote 66) maintains that the article was written by H. Clissmann who also translated the text of Delargy's lecture into German, and subsequently this translation was used for its publication in the twenty-third volume of *Zeitschrift für keltische Philologie und Volkskunde* edited by Mühlhausen in 1943 (see Delargy 1943).
- 13 According to Lerchenmüller (1997: 270), Bauersfeld transferred from the University of Munich to the University of Hamburg in 1927, having graduated in the summer of 1932 with the dissertation on 'The Martial Antiquities in *Lebor na hUidre*' (Bauersfeld 1933). Beyond Celtic, Nordic and Germanic studies, he specialised in German antiquity, prehistory and folklore (*Deutsche Altertums-, Vorgeschichte und Volkskunde*) (Lerchenmüller 1997: 271).
- 14 We learn from M. Dillon that Delargy was contemplating going to Germany as early as 1922, hoping to join M. Dillon there, who was studying at the University of Berlin with J. Pokorny and

On 13 September 1928, in the company of Carl Wilhelm von Sydow, Delargy travelled to Dresden, to the official opening of the German folklore conference (*Volkskundliche Tagung*) to attend the launch of the *Atlas for German Folklore* (*Atlas der deutschen Volkskunde*) project.¹⁵

The discussions centred upon the proposed *Atlas der deutschen Volkskunde*... Delargy, von Sydow and a Russian scholar were the only non-Germans to attend... On the way back to Sweden, von Sydow and he were entertained by the renowned Celtist, Julius Pokorny... and together with him, spent an enjoyable evening in the company of Dr Wildhagen of *Notgemeinschaft der deutschen Wissenschaft*.¹⁶

(Ó Catháin 2008: 76–77, cf. also p. 268, n. 140)

During his 1937 lecture tour of Germany, Delargy encountered a number of former acquaintances whom he had first met in 1928, including the already mentioned Prof. John Meier, Director of the German Archive of Folk Song (*Deutsches Volksliedarchiv*) in Freiburg, as well as Prof. Friedrich Panzer in Heidelberg on 29 January, Dr Josef Weisweiler in Frankfurt on 31 January, and staff at the German Language Atlas (*Deutsches Sprachatlas*) and the English departments in Marburg on 5 February. As he did with many other foreign scholars interested in Ireland and its folklore tradition, Delargy invited Heinrich Becker of the University of Marburg to come to Ireland:

I was introduced to Séamas Ó Duilearga in the year 1935 [*sic, leg.* 1937] when he was on a lecturing tour in Germany. He spent a number of days in the University of Marburg... where I was a lecturer in the English department... I understood from Séamus Ó Duilearga that there was a lot of material [to be collected] in the oral tradition of Ireland... I seized the opportunity when Delargy issued an invitation to me to come to Ireland to learn Irish and to take part in the folklore collection.¹⁷

later with R. Thurneysen at the University of Bonn (see Dillon's letter to his father, John Dillon, on 10 November 1922, Fischer & Dillon 1999: 39, also p. 24). Attempts by Myles and John Dillon to secure a scholarship for Delargy to carry out such a plan were in vain as Delargy was appointed a temporary assistant in Irish to Douglas Hyde at UCD at the start of 1923 (Osborn Bergin's letter to Myles Dillon on 16 November 1922, Fischer & Dillon 1999: 44).

- 15 Delargy was very much impressed by the *Atlas* project. In his article published in the *Studies: An Irish Quarterly Review*, September 1936, under the title 'An untapped source of Irish history', Delargy expressed the hope that "such an Atlas might be one day compiled in Ireland... when our traditions have been gathered" (cit. from Ó Catháin 2008: 262, n. 41).
- 16 Suffice it to say that it was Boris Sokolov (1889–1930) who was "a Russian scholar" mentioned above by Ó Catháin. In 1924, Boris Sokolov was appointed director of the Central Museum of the USSR Population and in 1928 was sent by the Soviet authorities to carry out a tour of Europe to learn about the practices existing in the ethnographic museums of Finland, Sweden, Norway and Denmark, his tour imitating to some extent the one carried out by Delargy in the same year. I would like to thank Andrej Trofimov for this reference.
- 17 "Cuireadh Séamas Ó Duilearga in aithne dom sa bhliain 1935 nuair a bhí sé ar camchuairt léachtoireachta sa Ghearmáin. Chaith sé roinnt laethanta in Ollscoil Marburg... áit a raibh mé i mo léachtóir i Roinn an Bhéarla... Thuig mé ó Shéamas Ó Duilearga go raibh neart ábhair i

Delargy's *Diary* remains silent on the question of Pokorny, but touches upon the current political situation in Germany: "M. Duignan and I at Karl Meisen's where I heard the truth about Nazi Germany behind closed doors" (NFC, Delargy's *Diary*, 1937, Feb. 3). On 1 February 1937 in Bonn, Delargy met James Carney, a student of Rudolf Thurneysen at the time. Thurneysen attended Delargy's lecture at the University, which was a great success: "The old man came to my lecture at the Univ. & had a bottle of wine with me afterwards. There were 150 people at my lecture" (NFC, Delargy's *Diary*, 1937, Feb. 2). Delargy gave his last lecture at the University of Göttingen where he was "entertained to dinner" by Professor Percy Ernst Schramm. Schramm had just published *Geschichte des englischen Königtums im Lichte der Krönung*, translated into English and published in Oxford later that year under the title *A History of the English Kingdom in the Light of the Coronation*.¹⁸ The signs of the impending war loomed large: Delargy noted an air practice and blackout to take place in Göttingen that night. On February 10, he arrived at Hamburg where he stayed with Mühlhausen. He left on 11 February 1937, making his way from Bremen to Lund, where he took the opportunity to visit his old friend and teacher, Carl Wilhelm von Sydow, for four days until 17 February 1937. He reached Ireland via Harwich and London on 23 February 1937.

Writing about the influence of Delargy's lectures, Ó Giolláin (2000: 136) notes "the impact his words and ideas had on his interlocutors, inspiring a lasting affection for and loyalty to his name". Ó Giolláin surveys the main points of Delargy's view on the Irish folklore tradition, primarily focusing on the latter's argument for

the remarkable continuity in the Gaelic tradition from a medieval aristocratic culture... faithfully recorded from illiterate informants, for whom conversation, in place of reading, 'has become a fine art'... and in listening to them 'one could bridge the gap of centuries and hear the voice of the nameless storytellers and creators of the heroic literature of medieval Ireland'.

(Ó Giolláin 2000: 136, 138).

Mühlhausen owed very much to Delargy in terms of his perception of traditional Ireland. Looking at Mühlhausen's subsequent publications (see Chapter 2), one can see that he shared Delargy's stance on the Irish-speaking area of the Gaeltacht as the repository of the old authentic heritage. Without doubt, this was not only due to the personal relationship between Delargy and the

dtraidisiún béil na hÉireann... agus thapaigh mé an deis nuair a thug an Duileargach cuireadh dom teacht go hÉirinn le Gaeilge a fhoghlaim agus páirt a ghlacadh i mbailiú an bhéaloidis" (Becker 1997: 11).

18 Prof. Schramm was a leading German historian at the time. He was later appointed as the official staff historian for the German High Command Operational Staff (*Wehrmachtführungsstab*) during World War II.

German scholar — the acceptance of the archaic character of Irish oral tradition was the creed of the Irish Folklore Commission in the late 1930s, very much shared by the fellow folklorists coming to Ireland from Scandinavia and elsewhere in Europe and further afield:

The ‘authentic’ West of Ireland was the preferred research object for Irish folklorists, though all the leading folkloristic figures and the institutions were based in Dublin. This myopia was not unique to folklorists. The West also attracted anthropologists from abroad... with most published monographs to date devoted to western rural communities. The commission’s preoccupation with pastness, with the countryside, with Irish-speaking districts, with male informants, with *Märchen* can all be faulted, but by standards that have subsequently arisen. They are the result of the philological orientation... the Romantic idea of the peasantry as a national *Mutterschicht*... and the central place of the folktale in contemporary folklore scholarship.

(Ó Giolláin 2000: 141)

3. Mühlhausen’s application for a research stay in Teelin and departure to Ireland (June–October 1937)

These considerations played an important role in the formulation of the methodological core of Mühlhausen’s proposal to carry out another research trip to Ireland in the early autumn of 1937.¹⁹ On 9 June 1937, Mühlhausen applied to Prof. Bernhard Brelör, the Dean of the Philosophical Faculty, University of Berlin, asking for permission to carry out a foreign trip to Ireland between 21 August and 26 October 1937:

The intended study trip has a twofold purpose: on the one hand, I would follow the repeated verbal and written invitation issued by Professor Delargy, the Director of the “Irish Folklore Commission”. In January 1937, Mr. Delargy was giving a talk at eleven German universities — on January 22 at the University of Berlin — and it was a highly respected talk about the work of the “Irish Folklore Commission”.²⁰ From those talks, the extraordinary abundance and antiquity

19 In the Preface, section 2 (p. 14, footnote 11), I referred to the view expressed by R. Thurneysen who viewed the folk tales collected by the Irish folklore commission as containing different strata, including the one belonging to more modern times. Thurneysen maintained that Mühlhausen shared his position: “Many of the modern folk-tales are developments of stories that are found in a somewhat similar form, not in the old, but in the youngest of Irish manuscripts. They were evidently not taken down from oral tradition, but developed from written sources. This fact is now generally recognised... Dr Mühlhausen had made it probable that some incidents in a modern story, bearing similarity to the Percival-saga, have been influenced by a printed French romance imported into Ireland in modern times” (Thurneysen 1930: 31, referring to Mühlhausen’s study of the *Eachtra an Amadáin Mhóir*).

20 Mühlhausen published the German translation of Delargy’s talk under the title ‘Ethnographic work in Ireland from 1850 until the present day with a special consideration of the “Irish Folklore Commission”’ (*Volkskundliche Arbeit in Irland von 1850 bis zur Gegenwart mit besonderer*

of traditional Irish narratives, which is quite important for western and central European research, was made clear. It seems urgently desirable to learn about the “Commission’s” unique collection, especially after I was having discussions with Mr. Delargy, who was a guest of mine twice, with the aim to secure German research collaboration regarding the evaluation of that material first and foremost. Because of the strong Northern Germanic affiliation to this part of the Irish heritage, (namely) Norwegian and Swedish scientists show such a high interest that there is a risk that such an important area will become a Scandinavian domain.

The second purpose of this study trip is — as I had done in previous years — to live amongst peasants and fishermen to carry out research regarding their language and folklore and to advance and complete former studies with a primary focus on the material culture. As a more specific travel destination, I thought about going to a village in Donegal (in the north of Ireland), after I had mainly been to the South (Co. Cork, Co. Kerry) and to the Midwest (Co. Galway, Co. Mayo, Connaught) to work there. Mr. Delargy, as an expert, kindly took care of the selection of the most adequate place for my purposes.

In as much as I will not only pursue linguistic matters, I would also have a look at the political and economic development of Ireland again beyond my study objective. It is more interesting and more valuable because I could compare my new observations with my former ones. I have been to Ireland in 1925, 1927, 1928, 1930 and in 1932; in 1928, I was giving guest lectures at the University in Cork in Gaelic language. I have the following travel destinations in mind:

Outward Journey: August 21, 1937, from Hamburg directly to Galway (by “St. Louis” steamer); arrival on August 24, 1937.

Return: October 23, 1937, from Galway directly to Bremen (by “Berlin” steamer), arrival on October 26, 1937.

I sincerely ask for permission to go on that study trip as well as for permission to acquire foreign currency for that.²¹

Berücksichtigung der “Irishen Volkskunde-Kommission” in 1943 (Delargy 1943). See footnote 12 above.

- 21 “Die beabsichtigte Studienreise hat einen doppelten Zwecks: einmal würde ich damit der wiederholten mündlichen und schriftlichen Einladung des Herrn Séamus O’Duilearga (Delargy), des Directors der “Irish Folklore Commission” in Dublin, folgen. Herr O’Duilearga hat im Januar 1937 an elf deutschen Universitäten — am 22. Januar an der Universität Berlin — einen stark beachteten Vortrag über die Tätigkeit der “Irish Folklore Commission” gehalten. Aus diesem ging u.a. die ganz ausserordentliche Fülle und Altertümlichkeit des volkstümlichen irischen Erzählungsgutes hervor, das für die Erforschung west- und mitteleuropäischer Volksüberlieferung von nicht leicht zu überschätzender Bedeutung ist. Es scheint dringend wünschenswert, die einzigartige Sammlung der “Commission” an Ort und Stelle kennen zu lernen, umso mehr als ich auch mit Herrn Direktor O’Duilearga, der zweimal für kürzere Zeit mein Gast war, Besprechungen mit dem Ziel geführt habe, der deutschen Wissenschaft die Mitarbeit an der Auswertung des Materials in erster Linie zu sichern. Wegen der starken nordgermanischen Beziehungen eines Teiles dieser irischen Volksüberlieferungen zeigen namentlich norwegische und schwedische Wissenschaftler ein so starkes Interesse daran, dass die Gefahr besteht, dass dies wichtige Gebiet eine skandinavische Domäne wird.

Der andere Zweck der Studienreise soll der sein — wie ich das in früheren Jahren wiederholt getan habe — auf dem Lande selbst, unter Bauern und Fischern, sprachliche und volkskundliche Studien zu treiben und die bisherigen Forschungen namentlich hinsichtlich der materiellen

Mühlhausen received the dean's permission to travel to Ireland on 14 June 1937. His full application for the trip was approved by the University's rector on 18 June 1937; besides, Mühlhausen had to seek further approval on 23 July 1937. Finally, on 19 August 1937, he wrote to a friend:

Kultur zu erweitern und zu ergänzen. Als engeres Reiseziel hierfür hatte ich diesmal einen Ort in Donegal (Norden des Freistaates) vorgesehen, nachdem ich in früheren Jahren vor allem im Süden (Co. Cork, Co. Kerry) und im mittleren Westen (Co. Galway, Co. Mayo, Conne-mara) gearbeitet habe. Die Sorge für die zweckentsprechendste Auswahl des Ortes hat Herr O'Duilearga als bester Kenner freundlichst übernommen.

Da ich nicht einseitig linguistischen Dingen nachgehe, würde ich auch diesmal mein Augenmerk über die engeren Studienziele hinaus auf die wirtschaftliche und politische Entwicklung des Freistaates richten: das ist umso interessanter und wertvoller, als ich meine neuen Beobachtungen mit den früheren vergleichen könnte. Ich bin in den Jahren 1925, 1927, 1928, 1930 und 1932 bereits in Irland gewesen; 1928 habe ich an der Universität Cork Gastvorlesungen in gälischer Sprache gehalten.

Folgende Reisedaten sind vorgesehen:

Hinfahrt: 21. August 1937 von Hamburg aus mit Dampfer "St. Louis" (HAPAG) direct nach Galway; Ankunft am 24. August

Rückfahrt: 23. Oktober 1937 von Galway aus mit Dampfer "Berlin" (Nordd. Lloyd) direkt nach Bremen; Ankunft am 26. Oktober. Ich bitte ergebenst um die Genehmigung zur Ausführung dieser Studienreise sowie um die Genehmigung zum Erwerb der hierfür erforderlichen Devisen. L. Mühlhausen, Ord. Professor an der Universität Berlin, Berlin, am 9. Juni 1937" (HUB Mühlhausen's Papers M267, B1, pp. 125–126).

Note that Mühlhausen does not provide further details of his whereabouts in Donegal; in his choice of the location he was most likely led by Delargy: "in the lecture that he delivered at various venues in Germany in early 1937, he showed slides of Teelin, referring to it as 'a real folk tale village' ('ein wahrhaftes Märchendorf'), and spoke fondly of its 'friendly and warm folk' ('freundliche und herzliche Leute')" (Briody 2013: 8–9, with reference to Ó Duilearga 1942: 33–35). Mühlhausen also enjoined the Irish folklorist at the start and in the end of his tour of Germany (NFC, Delargy's Diary, 1937, Jan. 13, Feb. 10) and probably discussed his plans with Delargy.

On 22 July 1937, Delargy sent a letter to Seán Ó hEochaidh asking him to arrange suitable accommodation for the German scholar and providing him with the date of Mühlhausen's arrival to Ireland and his address in Germany:

"Dear Seán, A friend of mine, Professor Mühlhausen, who is Professor of Celtic in Berlin, intends to spend seven or eight weeks in Donegal studying the material folk culture, in other words the cultural counterpart of the work you are engaged on. I want you to give him every assistance in your power. He knows Irish well and is familiar with the type of work which he proposes to do in your district. I want you to get him lodgings. He wants to stay in a farmhouse in the Teelin district, preferably in a house which is Irish-speaking and in which one or more persons are engaged in farming or in fishing."

(NFC C, Delargy to Ó hEochaidh, 22 July 1937, cit. from Ó Tiarnaigh 2015: 392)

I believe that Ó hEochaidh duly responded to Delargy's request, as he received a letter from Mühlhausen on 29 July 1937, confirming the original requirements (O'Donoghue 1998: 14). Suffice it to say that the first foreign scholar whom Delargy sent to Ó hEochaidh was Áike Campbell (NFC C, Delargy to Ó hEochaidh, 2 June 1935, cit. from Ó Tiarnaigh 2015: 245), who was commissioned by Delargy to research Irish traditional architecture (see Campbell 1935), and Delargy's choice of location was probably governed by the fact that Mühlhausen was also interested in the material folk culture.

Tomorrow I start on my journey, having overcome the great difficulties relating to the foreign currency exchange. These were exasperating weeks, in which I really ought to have been given the gold medal for Berlin long-distance running; also my local knowledge of Berlin improved in undreamt-of ways. But the main thing is that it worked out in the end. Yesterday I got the filthy lucre. I shall spend 7 or 8 weeks in Teelin, a Donegal fishing hamlet, the rest [of the time] in Dublin.²²

Mühlhausen left Germany on 21 August 1937, departing on board the M.S. St. Louis steamer from Bremen, arriving at Galway port on 24 August 1937. He visited Prof. Tomás Ó Máille there, whom he knew from the latter's previous stay at Germany at the Universities of Freiburg and Berlin (see Breatnach and Ní Mhurchú 1992: 122).²³ Another good acquaintance of Mühlhausen, Séamus Kavanagh of University College Cork, also had connections with Germany through his stay at the University of Bonn as a recipient of the Irish travelling scholarship, awarded by the National University of Ireland, and, similarly to Ó Máille, studied under Rudolf Thurneysen. Mühlhausen stayed with Kavanagh on 23 October 1937 — the last day of his probably most productive research trip to Ireland. He returned to Germany on 27 October 1937. Mühlhausen reports:

On August 25, early in the morning, I went by bus to the North, passing Sligo and Donegal (City) to my "fixed quarters", the small village Teelin on the south coast of Co. Donegal. Professor Delargy, director of the Irish Folklore Commission, kindly dealt with my accommodation in Teelin, as required for the research trip, not in a 'hotel', but in the cabin of a fisherman or a farmer. The accommodation was extremely primitive — as always in such case — and a diet of most simple and monotonous character. After some initial shyness towards me as the "stranger gentleman", the people were very kind and supportive. That kindness and support, in addition to the beautiful landscapes, made it easier to bear that unavoidable harshness of the primitive life. Prof. Delargy visited me several times in Teelin and his generally high reputation helped me to earn the trust of those simple fishermen and farmers which is necessary for the fruitful work.²⁴

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- 22 "Morgen geht meine Reise nach Überwindung der grossen Devisenschwierigkeiten los. Es waren saure Wochen, in denen ich mir für Langstreckenläufe in Berlin eigentlich das goldene Sportabzeichen verdient habe; auch meine Lokalkennntnis von Berlin hat ungeahnte Fortschritte gemacht. Hauptsache ist aber, dass es doch endlich geklappt hat. Gestern habe ich den schönsten Mammon erhalten. Ich werde 7–8 Wochen in Teelin, Donegal, einem kleinen Fischerdörfchen zubringen, den Rest in Dublin" (HUB Mühlhausen's Papers, M 267, B2, p. 026).
- 23 In his report on his stay in Ireland, describing his arrival to Galway, Mühlhausen mentioned that he visited Prof. Tomás Ó Máille, "a former lecturer at the University of Freiburg in Breisgau" ("früheren Lektor an der Universität Freiburg i.B.", HUB Mühlhausen's Papers, M 267, B2, p. 035). H. L. C. Tristram (1998: 205), however, notes that T. Ó Máille spent "the year 1908 at Freiburg and obtained a doctorate with the dissertation 'Contributions to the history of the verbs of existence in Irish' (published 1911 in Dundalk)", his status at the time being most likely that of a doctoral student, rather than that of a lecturer.
- 24 "Am 25 August früh fuhr ich mit Autobus nach Norden weiter über Sligo und (Stadt) Donegal nach meinem 'Standquartier', dem kleinen Dorfe Teelin an der Südküste des Co. Donegal. Herr Prof. Delargy, Direktor der Irish Folklore Commission, hatte in liebenswürdiger Weise in Teelin

Mühlhausen spent the first weeks of his time in Teelin getting used to the place; his notebooks for the period 25 August–11 October 1937 provide a detailed record of his visits, for example, to the well of the Holy Women on 30 August 1937,²⁵ to the Rathlin O’Byrne island on 19 September 1937, to a Neolithic stone monument (Ir. *clochán*) on 30 September 1937, to observe a thatching practice on 01 October 1937, and a haystack building on 8 September 1937. Mühlhausen was very much interested in the material culture of the area and related activities, with a particular focus on traditional house-building.²⁶ He also devoted some time during the first month of his stay in Teelin to mastering the local dialect of the Irish language, primarily from Seán Ó hEochaidh and his uncle Pádraig Mac Seáin, as well as taking down a

bereits für meine Unterkunft gesorgt u.zw., wie die Studienaufgaben es erforderten, nicht in einem ‘Hotel’ sondern in der Hütte eines Fischers und Bauern. Die Unterkunft war — wie stets in einem solchen Falle — äusserst primitiv, die Ernährung von allergrösster Einfachheit und Eintönigkeit. Die Menschen waren nach rascher Überwindung der Scheu vor dem fremden “gentleman” von grösster Freundlichkeit und Hilfsbereitschaft. Dies zusammengenommen mit einer grossartigen Landschaft liess die unvermeidlichen Härten des primitiven Lebens leicht tragen. Herr Prof. Delargy besuchte mich mehreremale in Teelin und seine allgemein geschätzte Persönlichkeit tat ein Übriges, dass es mir leicht wurde das Vertrauen dieser einfachen Fischer und Bauern zu erwerben, ein Vertrauen, ohne das eine erspriessliche Arbeit nicht möglich ist” (HUB M267, B2, p. 026). According to O’Donoghue (1998: 14), on 25 August 1937 Mühlhausen “descended from the Galway train”. Ó hEochaidh arranged for Mühlhausen to stay with a local fisherman, Hugh Byrne. Note that Delargy originally planned to visit Teelin only once in early September 1937 (NFC C, Delargy to Ó hEochaidh, 22 July 1937, cit. from Ó Tiarnaigh 2015: 392), and it is not clear whether he carried this out at all (NFC, Delargy’s Diary, 1 January–5 May 1937).

- 25 Mühlhausen penned it down under its Irish name ‘Tobar na mBan Naoimh’, providing a reference to E. Ó Muirgheasa (1936: 148, item 23) that contained the site’s description.
- 26 Results of his research on the vernacular Irish architecture in Teelin were published in Mühlhausen (1941). Earlier, Mühlhausen (1933–1934) published his observations on traditional Irish material culture made during his visits to Dunquin, Co. Kerry, Coolea, West Cork, and Cornamona, Co. Galway, in 1926, 1929, 1930 and 1932. Note that the earlier draft of Mühlhausen 1933–1934 article under the title ‘Contributions to the study of the concrete material culture of the Gaoltacht’ was submitted by Mühlhausen to Åke Campbell (I owe the observation to Prof. Ailbhe Ó Corráin). Å. Campbell, along with C. W. von Sydow (University of Lund), H. J. Rose (University of St. Andrews) and G. R. Gair and R. Kerr (University of Edinburgh), was at the time centrally involved in the foundation of the International Association for Folklore and Ethnology. The new association sought to carry out the study of European folk culture in Northern, Central and Western Europe, “arranged as Atlases of linguistic or ethnological phenomena within a country or any other area” (Campbell 1937: 8). The foundation meeting of the association was held in London in 1934 to be followed by meetings in Edinburgh, 17 July 1935, Lund, 6–11 November 1935, and Berlin, 3–5 April 1936. The association held its First International Congress in Edinburgh, 14–21 July 1937, where Å. Campbell was speaking on the subject of the ‘Irish Houses’ right at the time when Mühlhausen was planning his trip to Teelin. The congress included “an exhibition of ethnological and folkloristic material... [with] the display of photographs and drawings of house-types and domestic and agricultural implements selected from the collection of the Irish Folklore Commission” (anon. 1937).

good number of Modern Irish language idioms, local songs, proverbs, tongue-twisters and riddles.²⁷

The remainder of Mühlhausen's time in Ireland was spent in the company of James Delargy, who brought him to visit the Gaeltacht in West Cork, which Mühlhausen enjoyed so much he included a dedication in his 1938 publication.²⁸

Mühlhausen left a lasting legacy: he is still remembered in Teelin by the locals,²⁹ who were (and are still) happy to relate various curious incidents from the days the German scholar spent there to various visitors interested in Mühlhausen and his work in Ireland.

On 25 August 1937 Seán Ó hEochaidh met Mühlhausen in Killybegs as he descended from the Galway train. He had arranged for the German to stay with a Teelin fisherman, Hugh Byrne. Byrne recalls that the German: "spent six weeks in my parent's house and never spoke anything but Irish. His Irish was very good; he had learned it on an earlier visit to the Blaskets. However, I could barely understand him because of the Kerry Irish. After a while we got on fine and were able to speak together. For the first week he was there, Mühlhausen shared a room with León Ó Broin [a distinguished historian and civil servant who later became Secretary of the Department of Posts and Telegraphs]. They had fierce arguments about religion. Mühlhausen kept a large picture of Hitler in his room, while Ó Broin kept a crucifix next to his bed..." According to local people who remembered his visit to Teelin, Mühlhausen was a dry and humourless character. He boasted that his daughters were working for the Reich on a German pig farm and enjoying every minute of it. But Teelin folk could not figure out whether the German was having them on or not when he claimed that Germany would run Ireland far better than either the British had done or the Irish were doing — even to the extent of levelling the local mountain, Slieve League.

(O'Donoghue 1998: 14)

27 Examples of these are found in Mac Maolain 1933: 161; Ó hEochaidh 1955: 5, §§23, 24, 25.

28 "To Mr James Delargy, MA, Director of the Irish Folklore Commission, Dublin, in grateful memory of the trip together through the West in the autumn of 1937" ("Herrn Séamus Ó Duilearga, M.A., Direktor der Irish Folklore Commission, Dublin, in dankbarer Erinnerung an die gemeinsame Fahrt durch den Westen im Herbst 1937", Mühlhausen 1938; also p. 7, fn. 5, where Mühlhausen made a reference to his forthcoming publication of ten tales collected by him in Donegal: "ich hoffe noch im Laufe des Sommers 10 Geschichten aus Donegal, die ich im Herbst 1937 dort aufgenommen habe, mit Übersetzung herausgeben zu können").

29 According to Brian Ó Gallachóir (2019: 16), "Teelin people took great interest in Ludwig Mühlhausen since there are people still talking about him in the parish, eighty years after his visit" ("Is mór an suim a chuir bunadh Theilinn i Ludwig Mühlhausen nuair atá daoine go fóill ag caint faoi sa cheantar, ceithre scór bliain i ndiaidh a chuairt").

O'Donoghue put forward an argument that Mühlhausen was a spy³⁰—mainly based on the opinion expressed by Leon Ó Bróin,³¹ who, as reported by Byrne above, shared a room with Mühlhausen, and was not entirely impressed by the latter:

I had been in Teelin in Donegal in 1938 [*recte* 1937] to learn something about the local Irish dialect, and found myself sharing a room in a cottage with a German, a Professor Ludwig Mulhausen [*sic*]. He, too, I understood, was a student of Irish language and dialects, and worked his way up to Teelin from the Kerry coastal Gaeltacht. He was studying other things besides. He photographed untiringly, and local people observed that, when returning to Dublin, on his way back to Germany, he never ventured through the British-controlled area in the North. He would take the longer journey around by Sligo. When he woke the first morning we were together he took out his Nazi song book and sang a verse or two: I responded by kneeling down and provocatively blessing myself. He then put on his dressing gown, walked with me to the pier head nearby and dived into the black sea. Not to be outdone I did the same; and nearly died of the cold. I gave this morning exercise up; the Nazi, a man of tougher breed, did not. We ate our meals together in the kitchen. I, conscious of the demands of Irish hospitality, began by passing things to him, but I gave that up too, because he never passed anything to me, so that meals would end by an accumulation of dishes at his side of the table, and little or nothing at mine. When the war came he spoke to Ireland from Germany in Irish by radio to remind us who were our friends and who were our enemies.³²

(Ó Bróin 1986: 132–133)

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- 30 One can read between the lines that while drawing “this unflattering portrait”, O'Donoghue (1998: 12) had a vested interest in presenting Mühlhausen as a bad guy. He probably pictured a model World War II enemy who obtained “the German's cold exterior [that] hid another altogether more sinister person” (*ibid.*).
- 31 L. Ó Bróin's son, Éimear, was interviewed by O'Donoghue saying “that his father reported Mühlhausen's spying activities to an Irish Army friend, but nothing was done since he was not breaking the law in any way” (O'Donoghue 1998: 16). Such activities included taking photographs, and “three taken in Teelin appeared in a German military handbook produced in occupied Brussels, and published in Berlin in 1941” (O'Donoghue 1998: 15). As well as taking pictures of the local landscape, Mühlhausen took photographs that documented various aspects of Irish traditional life (vernacular architecture; agricultural equipment; local people engaged in various activities, such as weaving, fishing etc.) which he later used during his lectures in Berlin (O'Donoghue 1998: 40). The most recent fieldwork and interviews with the local inhabitants carried out in Teelin in May 2019 could not confirm Ó Bróin's thesis entirely. One must note that there were many foreign visitors who took plenty of photographs in Teelin (e.g. Jeremiah Curtin's wife, Alma, as reported by Ó hEochaidh 1980: 16), but no one had accused them of spying. The whole issue requires careful investigation.
- 32 The full story of German Radio's Wartime Irish Service (the so-called *Irland-Redaktion* of the Reichsrundfunkgesellschaft or Reich Broadcasting Company) during World War II and Mühlhausen's involvement in the broadcasting of the Nazi propaganda is dealt with in O'Donoghue 1998: 1–3, 12–18, 34–42.



Fig. 1. The view of Hugh Byrne’s house from the Teelin pier (the third house from the left)

The fact that Mühlhausen was a good swimmer found its way into the local *seanchas*:

One day — this is a story that Hugh [Byrne] told me — there were people down at the pier-head, they were salmon-fishing at the time... it mustn’t have been salmon... it was too late for salmon, but they were fishing for something anyway. He went up to the top of the pier and he jumped into the water. He went down... and there was nothing to be seen at all... where did he go... The local folk took fright and they thought he was drowned and that he was not going to come up [to the surface] at all, but he came up at the steps half way down the pier, he walked down [to them] and he was looking in [the water], and, he said,

“What are you looking for?”

“A man went in there and he has not come out yet.”

“Oh”, says he, “this man is out now”, he says, “it’s me!”

He was a great swimmer!³³

33 “Lá amháin, seo scéal a d’inis Aodh dom: bhí daoine thíos ag ceann na céamha... bhí siad ag iascaireacht bradáin san am... caithfeadh sé nach bradáin... bhí sé ró-mhall do bhradáin, ach bhí siad ag iascaireacht rud inteacht i gcás ar bith. Chuaigh sé suas ar bharr an ché agus léim sé isteach san uisce. Chuaigh sé síos... agus ní raibh rud ar bith le feiceáil ar chor ar bith... cá deachaidh sé... Scaráí bunadh na h-áite agus shíl siad go raibh sé báite agus nach raibh sé ’dul a

According to local informants, Mühlhausen was mainly based in Rinnakille (Ir. *Rann na Cille*) and Cappagh (Ir. *An Cheapach*) in Teelin. Pat Mac Giolla Easpuig maintained that he was quite friendly with his landlord's neighbour, Séamus "Flynn" Ó hEochaidh. He used to tell him tales of the Fenian and Ulster cycle, but almost nothing was taken down by Mühlhausen from Séamus Ó hEochaidh's repertoire. Mühlhausen focused all his attention on the tales and songs narrated to him by Séamus Ó Caiside, probably due to the authority of Seán Ó hEochaidh who arranged for the German to work with the storyteller.

It is most likely that long sessions with Séamus Ó Caiside or Séamus Ó hEochaidh were nearly all that was available for the German scholar as the tradition of storytelling once thriving in Teelin was coming to its end. Ó hEochaidh, in his obituary of Ó Caiside written only five years after Mühlhausen left the area describes the situation prevalent in the early 1940s:

Another storyteller is now departed. They are fading away from us like the foliage fades from the trees, and we are the poorer for their loss. Rare was the person who had the "book learning" in the time of Séamus' youth in Teelin, but they had a learning that most of today's academics lack: they had faith and devotion in their hearts, they knew the tales and tradition of their ancestors, they could play music and sing, they knew poetry and Fenian lays, so, to make a long story short, they had a culture that is now to be lost forever.³⁴

When Ó Caiside returned to Ireland in 1897 after spending nine years in the U.S., storytelling was still strong in his native area.³⁵ After Mühlhausen departed from Teelin in 1937, he reported that his fellow storytellers were old and the story-telling sessions were few and far between: "I am thinking... of those more infrequent nights, on which Séamus was allowed to give free rein to his storytelling artistry by the fire-side, surrounded by some old neighbours, both male and female."³⁶

theacht aníos ar chor ar bith, ach tháinig sé aníos ag na céimeanna leath bhealaigh suas an ché, shiúil sé anuas agus bhí sé ag amharc isteach, agus, ar seisean, 'caidé 'tá sibh ag cuartú?' 'Chuaigh fear isteach ansin agus níor tháinig sé amach go fóill.' 'Ó, a deir sé, 'tá an fear amuigh anois', arsa seisean, 'seo mise!' Bhí sé ina snáimhteoir iontach!" (Pat Mac Giolla Easpuig, p.c., May 2019, transcribed by Brian Ó Gallachóir).

34 "Tá seanchaidhe eile ar lár. Tá siad dár dtréigbheáil mar thréigeas an duilleabhar na crainn, agus is boichte sinn da ndíoghbháil... Ba dh-é an fíor-aon i dTeilíonn a rabh "leigheann na leabhar" aige i n-óige Shéamuis, ach bhí léigheann acu atá de easbaidh ar chuid mhór de lucht léighinn an lae indiú: bhí creideamh agus cráibhtheacht ina gcroidhthibh, bhí scéalta agus seanchus a sinnseara acu; bhí ceól agus abhráin acu; bhí filidheacht agus fiannaidheacht acu; agus le dhá fhocal a chur i n-aon fhocal amháin, bhí cultúr acu atá ar shéalaibh bheith cailte go deó againn anois" (Ó hEochaidh 1942: 214–215).

35 The account of storytelling in Teelin in the early 1900s is found in Mac Seáin 1960 and 1963.

36 "Ich denke dabei... vielmehr an jene selteneren Abende, an denen Séamus im Kreise einiger alter Nachbarn und Nachbarinnen am Kamin seine Erzählkunst ungehemmt entfalten konnte"

The linguistic medium bound up with storytelling, namely the Irish language, was also on its last legs. It was still the dominant language in Mühlhausen's time, but by the mid-twentieth century it would cease to be the normal language in everyday discourse.³⁷

In this regard, Mühlhausen's collection (although written down in 1937) documented a range of folklore texts and tales that had circulated in the area at the turn of the century. In the next chapter of the book, I turn my attention to the tales collected by Mühlhausen from Ó Caiside, focusing on their history, classification, and context in more detail.

(Mühlhausen 1956: 8). Ó Caiside referred to some that happened at wakes (NFC M 139, 285–286, recorded by Seán Ó hEochaidh on 13 September 1935). There were some exceptions, too. I refer the reader to the account of a storytelling session recorded by Pádraig Ó Beirn on 29 January 1951 who included a note: “this bit that is in this [note]book was written down quickly accordingly as the storyteller was speaking” (“scríobhadh an méid atá sa leabhar seo go tapaigh de réir mar a bhí seanchaidhe ag caint”, NFC M 1191, 501). The storyteller in question was Seán Mac mBriartaigh (b. 1896), who, according to Ó Beirn, told his first tale when he was only nine years old in the Teelin school in 1906 for Douglas Hyde and Henry Morris (“an chéad sgéal a d’innis sé ariamh — ba do’n Dochtúir Dubhglas de HÍde agus do Énrí Ó Muirgheasa a d’innis sé é i sgoil Theilinn i 1906 agus gan é acht naoi mbliana d’aois ins an am”, NFC M 1191, 502). Ó Beirn also remarked that Mac mBriartaigh’s house was still famous in the area for its storytelling: “At the present time, Seán’s house is one of the very few houses that are left in Teelin where you could go inside there and still listen to tradition of the olden days” (“Ins an am i láthair, tá teach Sheáin an cheann de na fíor-bheagán toighthe atá fágtha i dTeileann go bhféadfa dhul isteach ann agus éisteach le seanchas an tsean tsaoil go fóill”, *ibid.*). Further discussion of the subject is provided by Briody 2013.

37 Writing some ten years later (dated January 1948), the Swiss linguist Heinrich Wagner observed that although everyone in Teelin knew Irish, many were ceasing to speak the language (Wagner 1959: viii). Although Irish was still spoken by all the population according to the 1901 Census, many even then already knew some English. In 1911, there were 1,358 speakers of the Irish language in the parish of Glencolumcille (90% of the overall population); by 1925, their number was reduced to 1,078 (which, however, constituted 93% of the whole population of the parish). By 1926, when the Gaeltacht Commission reported, a majority of children recently entering primary education were being brought up in Irish (113 under the age of 7), but there were a sizeable number who couldn’t understand the language (53 under the age of 7) (CnG 1925: 79).

Chapter 2

Writing down the tales: Ó Caiside's stories published in 1939

1. Publication of Ó Caiside's folktales

After his return from Ireland, Ludwig Mühlhausen published *Zehn irische Volkserzählungen aus Süd-Donegal* in 1939.¹ The publication contained ten stories which appeared in the table of contents in the following order (Table 1, next page).²

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- 1 The one-hundred-and-fifty-seven page collection was published by Max Niemeyer Verlag (Halle/Saale) as the third volume of the German Society for Celtic Studies series (*Schriftenreihe der Deutschen Gesellschaft für keltische Studien*, hereinafter *DGKS*; the society was founded by Mühlhausen and von Tevenar in December 1936, Delargy was present at its inaugural meeting on 22 January 1937. See Lerchenmüller 1997: 396–340 and Chapter 1 above). On 23 May 1939, Mühlhausen received a subvention of 300 RM (Reichsmark) towards the printing costs from the State Department of Science and Education. The payment was released on 2 June 1939; on 22 October 1939, Mühlhausen informed the department that the overall cost of printing by August Pries Printers Ltd. (Leipzig) amounted to 1,950 RM, of which 1,050 was paid by the *DGKS*, and the remaining 600 RM was covered by the German Research Foundation (*Deutsche Forschungsgemeinschaft*). The tales rendered in the original Irish language were printed using the so-called Irish script (*cló Gaelach*). Justifying his choice of the typeface, Mühlhausen (1939: 11) maintained that “apart from the fact that the Irish characters themselves are better suited to the character of the Irish language... than the Latin transcription with its massive body of h-characters, the native writing rather seems to me to be just the right one for the folktales. One should present the folk tradition using the folk tradition in print” (“Abgesehen davon, dass die irischen Schriftzeichen an sich schon dem Charakter der irischen Sprache... besser gerecht werden als die lateinische Umschrift mit ihrem Massenaufgebot an h-Zeichen, scheint mir gerade für eine Volkserzählung die einheimische Schriftform die angemessene zu sein. Volkstümliches sollte man durch Volkstümliches zum Ausdruck bringen”). Mühlhausen also donated the full transcript of the tales he collected from Ó Caiside and published in Germany to the National Folklore Collection (UCD) which now belongs to its main collection as the NFC M 1665 manuscript. A short synopsis of his work in Teelin is contained in Ó hEochaidh 1997: 17.
- 2 Here and elsewhere, I have opted to standardise the older spellings employed by Mühlhausen in his transliteration of Irish words and phrases according to the up-to-date standard of the language; I have left, however, some forms which differ significantly from modern-day conventions in line with the existing dialectal expression.

Table 1. L. Mühlhausen. *Zehn irische Volkserzählungen aus Süd-Donegal* — table of contents

1. Paidí Ultach
2. An Bhean Choimthíoch (Die fremde Frau)
3. Die Leichenfresserin (Sidi Numan und seine Frau)
4. Mac Lord Tierney (Der Sohn des Lord Tierney)
5. Síogaí Bhun Geanainn
6. Trí Níon Rí na hÁise (Die drei Töchter des Königs von Asien)
7. Gruagach na gCleasanna (Der listenreiche Gruagach)
8. Geolamán Corrach (Der gewandte Bursche)
9. Scéal Fear Dhéanamh na Scuab (Die Geschichte von dem Beseinbinder)
10. Die vier kunstreichen Brüder

The tales were collected by Mühlhausen from a Teelin storyteller, Séamus Ó Caiside (1854–1942), over a period of three weeks, from 24 September until 13 October 1937.³

Mühlhausen's publication differed from the practice established in the field of Irish folklore collection in the late nineteenth — early twentieth century. Starting with D. Hyde's collection *Leabhar Sgeulaigheachta* (Hyde 1889), both native and foreign Irish folklore collectors collated their publications on the basis of stories from multiple storytellers. The joining principle of these collections was either regional⁴ or thematic.⁵ Mühlhausen set a different example: the German scholar published a collection that contained a selection of stories recorded from just a single informant as well as an introductory section devoted to the informant's family circumstances and educational background.

3 Ó hEochaidh (1942) provides a short account of the storyteller's biography. Note that he dated Mühlhausen's visit to Teelin to 1936 (Ó hEochaidh 1942: 216); he later corrected the date of Mühlhausen's sojourn in Teelin, but incorrectly provided the date of Mühlhausen's *Zehn irische Volkserzählungen* publication as 1938 (Ó hEochaidh 1980: 16). One of the diaries kept by Mühlhausen during his trip to Teelin, contains a note of his first visit to Ó Caiside on 24 September 1937 at 3pm; the location of Ó Caiside's house ("von Mauer der Schule aus"), and a payment made by Mühlhausen to Ó Caiside on 11 October 1937 (12 farthings and a quarter).

4 For instance, Hyde (1889, 1895) largely concentrated on Connacht; Pedersen (Pedersen and Munch-Pedersen 1994) collected his data in the Aran Islands in 1895; Ó Muirgheasa (1913) sought to cover most of the storytellers from Donegal, whereas Ó Tuathail (1933) collected his tales in Mid-Ulster (Tyrone).

5 For example, heroic tales and international folktales were published by Curtin in his 1890 [1889] publication; Curtin (1895) mostly focused on the category of the legend; while Curtin (1894) was a selection of tales from the so-called historical, mythological and Fenian cycles of tales; Ó Searcaigh and Nic Néill (1914) published the collection of the tales from the Ulster cycle; the stories published by Müller-Lisowski (1923) fall under the category of the international folktale, highly popular as a genre in early twentieth-century European folkloristics.

He furnished the text and translation of the stories with an extensive commentary, discussing various parallels and motifs from the Irish and international folklore traditions, as well as a separate section on the dialectal features of Ó Caiside's tales.⁶

In the first section of his introduction, Mühlhausen described the manner in which he used to record stories from the storyteller:

The recording of the stories followed the manner, that, first of all, I let [him] recite each separate [story] for me in its entirety, without writing it down simultaneously. Only then did I get to writing it down from dictation. The latter passed off, as [you would] expect not to happen otherwise, not always in a fully smooth manner; often, I had to read aloud longer sections, that had already been written down, if he lost the thread [of the narrative]. However, the work was never seriously hampered by this. I cannot be thankful enough for the great patience that S. C. demonstrated. I was spared such gloomy experiences, as the ones that Campbell, for example, reported in the second volume of his *Popular Tales from the West of Highlands*: "It was vain to attempt to make him dictate, for he broke down directly he was stopped or his pace altered".

As soon as a 'session', which often lasted several hours, was over, I rushed with my preliminary record to my place, in order to write up this account that was full of abbreviations, as long as I still distinctly remembered the contents and the sound. On the next day, I read out the second transcription for my part to the narrator, asked questions, asked to narrate some parts once again etc. For S. C. this method, in contrast to my initial fears, proved a very special joy: he went out of his way to reassure me over and over again that that was really so, as he had narrated that to me, that he could not have narrated it better himself. Obviously, the fact that I read his own words from a piece of paper was a new experience and a surprise for him, especially because I was not just a stranger, but, moreover, a foreigner.⁷

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- 6 The new principle of publication was just making its way in the Irish scholarship: the same year as Mühlhausen published his ten tales, Douglas Hyde (1939) published a volume of tales from a single storyteller, Tomás Ó Cathasaigh, *Sgéalta Thomás Uí Chathasaigh. Mayo Stories told by Thomas Casey*. After World War II, the principle to publish folklore collections on the basis of repertoire of a single storyteller became quite established: see Ó Duilearga 1948. Other examples include Ó Duilearga 1961, Ó Duilearga and Ó hÓgáin 1981; Ó Cróinín 1971 [1967–8]; Ó Catháin 1983; Ó Murchú and Verling 1999 etc.
- 7 "Die Aufnahme der Erzählungen erfolgte in der Art, daß ich mir jede einzelne zunächst einmal in ganzen, ohne mitzuschreiben vortragen ließ. Erst dann ging ich daran, sie nach Diktat niederzuschreiben. Letzteres ging, wie gar nicht anders zu erwarten, nicht immer ganz glatt vonstatten; oft mußte ich längere, bereits niedergeschriebene Partien vorlesen, wenn ihm der Faden verlorengegangen war. Doch wurde die Arbeit dadurch nie ernstlich behindert. Ich kann für die große Geduld, die S. C. an den Tag legte, gar nicht dankbar genug sein. Die trüben Erfahrungen bleiben mir erspart, wie sie Campbell z. B. in Bd. II, 137 seiner *Popular Tales from the West Highlands* berichtet: "It was vain to attempt to make him dictate, for he broke down directly he was stopped or his pace altered". Sobald eine "Sitzung", die oft mehrere Stunden dauerte, zu Ende war, eilte ich mit meiner vorläufigen Niederschrift zu meinem Quartier, um diese von Abkürzungen wimmelnde Niederschrift "ins Reine" zu schreiben, solange mir noch Inhalt und Klang deutlich gegenwärtig waren. Im nächsten Tage las ich diese zweite Niederschrift meinerseits dem Erzähler vor, stellte Fragen, ließ mir Teile nochmals erzählen usw. Für S. C. bedeutete dies Methode im Gegensatz zu meinem anfänglichen Befürchtungen eine ganz besondere Freude: er konnte sich gar nicht genug daran tun, mir immer wieder zu versichern,

Mühlhausen not only availed of private one-to-one sessions with his informant. Writing about his experience in Teelin in his 1956 publication of the Irish folktales in German translation, he recalled the storytelling sessions arranged in the house of Ó Caiside attended by his elderly neighbours, and how differently the storyteller used to behave at those:

In this context I am thinking... of those more infrequent nights, on which Séamus was allowed to give free rein to his storytelling artistry by the fireside, surrounded by some old neighbours, both male and female. How his voice rose when the story was about to reach a climax! How he sometimes worked his whole body, as though he was not only the teller of the story, but somebody witnessing it and taking part in it! How the often long and obscure alliterative and assonant formulae rolled along — and how the audience responded to the story's progress, although they must have heard it more than once! They accompanied the story with sighs and groans or with smiles and laughter, with a slap on the thigh or with an interjection, breathing a sigh of relief at the end.⁸

Séamus Ó Caiside was born in 1854 in the area of Teelin called Cappagh (Ir. *An Cheapach*). He grew up in his native Teelin: Ó hEochaidh reported that Séamus had a chance to attend the local school as it was close to his home, but the business of his family — fishing — was his main concern. He was two years old when the new school was built in Teelin. Ó hEochaidh also remarked that Séamus was a clever boy, and when he learned how to read and write, he used to write his relatives and neighbours responses to letters that came from the U.S. and also to read newspapers to them. The members of his family had a reputation as good storytellers, singers and history custodians. Séamus had a good memory and was able to remember various genres of the oral tradition that used to be recollected in his presence. At the age of twenty-five, in 1880, he departed to the U.S. Ó hEochaidh reported that he went in a lobster fishing boat that was going first to Sligo and then to Liverpool. Between 1880–1897, he worked as a peddler selling Irish goods, travelling through Pennsylvania,

das sei ja genau so, wie er es mir erzählt habe, besser könne er selbst das auch nicht erzählen. Offenbar war die Tatsache, daß ich seine eigenen Worte von einem Stück Papier ablas, eine neue Erfahrung und Überraschung für ihn, um so mehr, als ich ja nicht nur ein Fremder sondern sogar ein Ausländer war" (Mühlhausen 1939: 7–8). Ó Caiside attended a school in Teelin, and could read and write in English, but not in Irish (Ó hEochaidh 1980: 16). See footnote 72 below regarding the old school in Teelin.

- 8 "Ich denke... an jene selteneren Abende, an denen Séamus im Kreise einiger alter Nachbarn und Nachbarinnen am Kamin seine Erzählkunst ungehemmt entfalten konnte. Wie schwoll da bei Höhepunkten der Erzählung seine Stimme an, ja wie arbeitete manchmal sein ganzer Körper mit, also ob er nicht bloß der Erzähler, sondern ein Miterlebender und Mithandelnder sei, wie rollten die oft langen und dunklen alliterierenden und assonierenden Formeln dahin — und wie nahmen die Zuhörer an dem Ablauf teil, obwohl sie die Erzählung sicherlich schon öfter gehört hatten! Mit Seufzen und Stöhnen oder mit Schmunzeln und Lachen, mit einem Klatsch auf den Oberschenkel oder auch einem Zwischenruf und zum Schluß mit einem erleichterten Aufatmen begleiteten sie die Erzählung" (Mühlhausen 1956: 8–9).

Ohio, Kentucky, Illinois and South Carolina. The data on Ó Caiside's sojourn in the U.S. is extremely limited and includes two stories of biographical nature collected by Ó hEochaidh on 11–12 November 1935 (NFC M 141, 52–57; *ibid.*, 59–65). He married his wife, Bridgit, a native of Malin Beg (Ir. *Málainn Bhig*), in the U.S., and in 1897 they returned home. His parents were getting old and he wanted to stay close to them. On his return, he built a thatched cottage also at Cappagh (see further Ó hEochaidh 1942).⁹ When his wife died, he remarried when he was around sixty.

Ó Caiside was used to collectors and his stories appeared in the press. The first story of the collection, 'Paddy from Ulster' ('*Paidí Ultach*'), had previously been published in a collection titled 'Ulster folklore' ('*Béaloidias Uladh*') in *The Irish Independent* between 4 February — 21 April 1932. This collection was published in twelve instalments under the signature S. M. (Séamus Ó Néill) derived from the recordings made by Karl Tempel in 1931.¹⁰ Titled by Séamus Ó Néill as 'Paddy from Ulster and the Girl' ('*Paidí Ultach is an Cailín*'), it was published on 31 March 1932. Later, Ó Néill (1935) re-printed the story, with a sub-title, 'The Wedding Story: Proposal, Acceptance and Celebration' ('*Scéal an Phósadh: Moladh, Fáilte, is Féile*') (see further Mac Congáil & Ó Duibhín 2009: 78, n. 158; Ní Bhaoill 2010: 94–99).

The description of the occasion of this recording survived. Antony Doherty published an article 'The Voice of a Thousand Years' in *The Irish Press* on 15 October 1931:

A Tory Island man has just been recorded, and now a man from Teelin in the south-west corner of Donegal was standing before the instrument, waiting to speak into it. He had been recorded previously that day but, because of a slight scratch on the record, it was necessary to repeat the process. Before doing so, the Teelin man was told to listen to the earlier record so that he might judge whether any improvements might be made; and there he stood listening to what he said in the forenoon. His face was immobile as he heard his own voice; almost as if he

9 The National Archives of Ireland Census record for 1901 recorded Séamus and Bridgit Ó Caiside living together with Séamus' mother Catherine (86) and his sister Catherine (35) in one house in Cappagh (see http://www.census.nationalarchives.ie/pages/1901/Donegal/Glencolmbk_ille/Cappagh/1175605/, accessed 29 November 2019).

10 Our story can be found on the Dögen plates LA1269 and LA1270. The scheme, known as the *Dögen Plates* (Mod. Ir. *Scéim na bPlátaí Doegen*; also known as *Dögen's Records*, Mod. Ir. *Meabhracháin Doegen*) was instigated under the auspices of the Royal Irish Academy in 1926, and in September 1928, Professor Wilhelm Dögen of the Berlin State Library, assisted by Karl Tempel, went to Killarney and Cork where they recorded 29 speakers on 59 disks. They returned to Ireland in September 1930 to record the Connacht dialects (64 speakers on 77 disks), and finally, in 1931, Karl Tempel, accompanied by Éamonn Ó Tuathail, Micheál Ó Briain, Séamus Ó Searcaigh and Myles Dillon, went to Donegal to make recordings of 41 speaker on 80 disks (Mac Congáil and Ó Duibhín 2009: 1; Ní Bhaoill 2010: 36–45; also <https://www.doegen.ie>, accessed 27 December 2018).

had been doing this sort of thing every day of his life; as if he were just hauling in the net in Teelin Bay.

(Doherty 1931: 10–11)

In his obituary of Ó Caiside, Ó hEochaidh (1942: 216) also remembered how he used to bring his ediphone for recording sessions to the storyteller, and that Ó Caiside would always have some new material for him. That is how Ó hEochaidh recorded another version of the novella ‘*Paidí Ultach*’ on 6 September 1935 (NFC M 139, 203–209).¹¹ Ó hEochaidh collected four tales from Ó Caiside on this day: ‘*Scéal-sídheóg*’, ‘*Padaí Ultach*’, ‘*Proinseas Dubh*’, ‘*An Lacha agus an Fhaoileóg*’, without, unfortunately, mentioning the name of the source Ó Caiside had learned his stories from.

The first dictation of the tale ‘*Padaí Ultach*’ by Ó Caiside for Mühlhausen took place on 24 September 1937, and the second on 28 September 1937.¹² Mühlhausen recalled that “S[éamus] Ó C[aiside] heard the story from the storyteller Con Cunningham, Cappagh. C[on] C[unningham] knew the man personally”.¹³

The next story of Mühlhausen’s publication, a local legend ‘*An Bhean Chomthíoch*’ (‘The Strange Woman’) based on the motif F300 ‘Marriage or liaison with fairy’, was recorded by Mühlhausen for the first time on 6 October 1937,

11 Volume 139 contains the first transcriptions of tales sent to the Irish Folklore Commission’s headquarters in Dublin by Seán Ó hEochaidh, who started his work as full-time collector on 2 September 1935. He returned the first batch of stories on 17 September 1935. The table of contents appended to the volume contains a list of tales collected by Ó hEochaidh from the local storytellers. He started off with a story from Micheál Ó hÍgne (Atharach, Teilionn), entitled ‘*Scéal Mhac Mhurchaidh*’ (Ó hEochaidh 1980: 18), moving on to Séamus Ó Caiside, and, later on the same day, continuing to collect tales from his own uncle, Pádraig Mac Seáin, all of this taking place on 6 September 1935. Ó hEochaidh (1942: 215–216) remembered: “When I was chosen as a collector for the Folklore Commission in 1935, he was the first person in the parish whom I had approached. The Director, Séamus Ó Duilearga, was there in my company, and Ó Caiside bade us a great welcome” (“Nuair a toghadh mé mar bhailitheoir do Chomisiún an Bhéaloideasa i 1935, b’é an chéad duine é ins an cheanntar ar tharraing mé air. Bhí an Stiúrthóir, Séamus Ó Duilearga, ann mo chuideachta, agus bhí fearadh na fáilte ag an Chaisideach romhainn”). See also Ó hEochaidh 1980: 16 and Ó Tiarnaigh 2018.

12 It is contained on pp. 2–9 of Mühlhausen’s print-ready transcripts notebook (*Korrigierte Niederschrift*, hereinafter Mn 4 SC KN), and also as the first item in a separate notebook containing the draft-transcripts version (*unkorrigierte Niederschrift*) (Mn 4 SC Kladde I, P.U., no pagination for the story).

13 “S.C. hörte die Geschichte von Con Cunningham, Ceapach. CC. kannte den Mann persönlich” (Mn 4 SC KN, p. 9). Here and elsewhere, I will refer to the storyteller as Conall Ó Cuinneagáin, his full Irish name being “Condaí Phroinnseais Chonaill Eoin Mhic Cuinneagáin” (Mac Seáin 1963: 51). Such trope that relates to personal knowledge of the protagonists of the stories by their teller is employed very often by storytellers as the closing formula in their narration to establish the story’s veracity and credit the tale with a higher degree of importance in the eyes of his audience (on which, see Dégh 1969: 166).

and the second reading took place on 8 October 1937.¹⁴ According to Mühlhausen's introductory notes, Séamus Ó Caiside learned this tale from Pad Long from Tralee (Mn 4 SC KN, p. 1a, S.C.'s *Quellen*). Mühlhausen finished the transcription by saying "S[éamus Ó] C[aiside] knew the man himself, but does not want to name him, since his descendants still live in the neighbourhood".¹⁵

Ó Caiside mentioned Conall Ó Cuinneagáin (1832–1920) as the source of this tale to Ó hEochaidh, when the latter collected a different version from the storyteller between 13–19 August 1935 (NFC M 390, 7137–7143). Ó Caiside was 80 years of age at the time, having learned the tale forty years prior to that date from Ó Cuinneagáin who then was 60 years of age.¹⁶

The third story of the publication entitled by Mühlhausen as '*Die Leichenfresserin (Sidi Numan und seine Frau)*' ('The corpse-eater (Sidi Numan and his wife)') was included in his notebook under the number eleven (Mn 4 SC KN, pp. 105–110). It was initially recorded as the sixth item of his second draft-transcripts notebook (Mn 4 SC *Kladde* II, L, pp. 1–7). The story was taken down by the collector during one session on 9 October 1937, and Mühlhausen noted that "S[éamus Ó] C[aiside] heard this story (after his return from America) from Pad Long from Tralee, who stayed in his house for 7–8 weeks. Long was working in Teelin as a cooper; he spoke good Gaelic".¹⁷

The fourth item, a novella (or rather "a humoresque", Mühlhausen 1939: 13) '*Mac Lord Tierney*' ('Lord Tierney's Son') based on the folklore motif K1917.4 'Penniless wooer', was collected between 28–29 September 1937. Finishing the transcription, Mühlhausen noted: "At the end of the story, S. said: 'You are the last person to whom I have told this story; I won't tell it again'".¹⁸ Mühlhausen recorded the first two thirds of the story on 28 September 1937,

14 It is found as the eighth item of the print-ready transcripts notebook (Mn 4 SC KN, pp. 63–69) and as the third item in the second draft-transcripts notebook (Mn 4 SC *Kladde* II, Bc, pp. 1–8).

15 "S.C. kannte den Mann selbst, will ihn aber nicht nennen, da Nachkommen von ihm in der Umgegend leben" (Mn 4 SC KN, p. 69). See footnote 13 above on this trope.

16 Cf. the story '*Paidí Ultach*' above, where Ó Caiside gave the same man, Conall Ó Cuinneagáin, as his source (Con Cunningham in Mühlhausen's records is an English version of the storyteller's name; Mühlhausen (1939: 11) spells his Irish name as 'Conall MacCuinneagáin').

17 "S.C hörte die Geschichte (nach seiner Rückkehr aus Amerika) von Pad Long aus Tralee (!), der 7–8 Wochen bei ihm wohnte. Long war als Küfer in Teilinn tätig; er sprach gut Gälisch" (Mn 4 SC KN, p. 110). Pad Long was one of eight coopers brought by the Congested Districts Board to Teelin in 1898 to train locals in making barrels for the salting and transporting of the mackerel and herring catches. See Preface, footnote 10, above and also Breathnach 2005: 70.

18 "Nach Abschluss der Geschichte sagte Séamus: Is tú an duine deireannach d'innis mé an sgéal dó; ní innseachaidh mé aríst é" (Mn 4 SC KN, p. 32).

and the remainder was recorded on 29 September 1937, adding in the footnote “according to Séamus Cassidy, the story was widely known”.¹⁹

This is the only story in Mühlhausen’s collection which does not contain a reference to Séamus Ó Caiside’s informant. A version of the tale (*‘Lord Thorney Dhún na nGall’*) was recorded by S. Ó hEochaidh on 12 September 1935, who names Cathal (also Charlie, Searlaí) Mac Anna (1847–1928), 80 years of age at the time of recital, as the source.²⁰ Ó Caiside learned the tale from Mac Anna thirty years prior to the date of the recording.

The fifth story is a well-known folktale *‘Síogaí Bhun Geanainn’* (*‘The Fairy of Bungeannan’*, ATU 300 *‘The Dragon-Slayer’*, Uther 2011: 174–176),²¹ which Mühlhausen transcribed on two occasions (Mn 4 SC KN, Item no. 2, pp. 10–22 = *Kladde I, S.B.*, pp. 1–16). The first transcription took place on 25 September 1937, and continued on 27 September 1937. At the end of the story Mühlhausen added “Séamus Ó Caiside heard the story from William Dunnigan, Cappagh,”²² the note is dated 27 September 1937. A supplement to the story was recorded on 28 September 1937 in order to include an extra passage not recalled by Ó Caiside during his initial telling.²³

The sixth story in Mühlhausen’s publication was a folktale *‘Trí Níon Rí na hÁise’* (*‘Three Daughters of the King of Asia’*, ATU 301 *‘The Three Stolen Princesses’*, Uther 2011: 177–179). Mühlhausen recorded the tale (as *‘Trí níon rí Ésia’*) on 12 and 13 October 1937 (Mn 4 SC KN, Item no. 14, pp. 143–150 = *Kladde III, 3 nighean*, pp. 1–10). The latter finishes with the word *‘Domhnall’*,

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- 19 “Die Geschichte war nach S.C. weithin bekannt” (Mn 4 SC KN, p. 32). The transcriptions constitute the fourth item in the print-ready transcripts notebook (Mn 4 SC KN, pp. 26–32), and the third item in the first draft-transcripts notebook (Mn 4 SC *Kladde I, MacLT*, pp. 1–10).
- 20 NFC M 139, 312–20. Mühlhausen recorded the name of the informant as ‘Charly MicCann’ of Rinnakille (Ir. *Rann na Cille*), Teelin, but for the sake of consistency I will refer to the storyteller as Searlaí Mac Anna below.
- 21 *‘Síogaidh Bhuingeannainn’* in the table of contents (Mühlhausen 1939: 3; the scholar also published the German translation of the tale in Mühlhausen 1956: 24–35).
- 22 “S.C. hörte die Geschichte von William Dunnigan, Ceapach” (Mn 4 SC KN, p. 22).
- 23 Mühlhausen noted: “the narrator forgot this the first time!” (“dies vergass der Erzähler beim ersten Mal!” Mn 4 SC KN, p. 12, reverse). Ó hEochaidh transcribed another version of the tale from Ó Caiside (NFC M 141, 250–269) on 24 October 1935 under the title *‘Síogaidhe Dhún Geanainn’*. Ó hEochaidh (1942: 215) noted that Ó Caiside used to win storytelling competitions during his time in the U.S. for his recitation of the story along with that of *‘Paidí Ultach’*. Unlike other stories collected from the storyteller, on this occasion Ó hEochaidh does not mention whether Ó Caiside learned this story from someone else. Note that Mac Seáin (1960: 17) includes the story *‘Síogaí Dhún Geanainn’* in the repertoire of Searlaí Mac Anna, who was Ó Caiside’s source for the tales *‘Mac Lord Tierney’*, *‘Gruagach na gCleasanna’* and *‘Ceathrar Mac Rí na hÉireann’* (see Table 2 below), so it is quite likely that Mac Anna was Ó Caiside’s source for this tale as well.

referring to Ó Caiside's informant, Domhnall Mac mBriartaigh, Cappagh (Mn 4 SC KN, S.C.'s *Quellen*, pp. 9, 150).²⁴

Ó hEochaidh recorded the tale under a different title, '*Poll na nÉan*' ('Birds' Hole') on 12 September 1935 (NFC M 139, 273–286),²⁵ giving Ó Caiside's source as the same Domhnall Mac mBriartaigh. At the end, Ó hEochaidh's recorded a short note from the storyteller: "This is a story I heard from an old man who was on his death-bed who only lived two days after telling this tale".²⁶

The seventh item, the folktale '*Gruagach na gCleasanna*' ('Champion of the Tricks', ATU 325 'The Magician and his Pupil', Uther 2011: 207–209),²⁷ was recorded by Mühlhausen between 5–6 October 1937 (Mn 4 SC KN, Item no. 7, pp. 52–62 = *Kladde* II, *Gr.*, pp. 1–12). Intriguingly, S. Ó hEochaidh did not collect the tale from Ó Caiside; he recorded it from Seán Mac mBriartaigh on 20 November 1935 (see NFC M 142, 1237–1263),²⁸ who learned his version from

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- 24 He was also the source of Ó Caiside's last tale (see below). Note that Jeremiah Curtin lists Donald MacBreearty among his informants for *Myths and Folklore of Ireland* (1889), which contains material he collected on his first visit to Ireland in 1887. The latter work contained two stories which are also found among the tales collected from Ó Caiside—'The Shee an Gannon and the Gruagach Gaire' and 'The Fisherman's Son and the Gruagach of Tricks' (Curtin 1889: 114–128, 139–156). Curtin (1940: 401) remembered: "Teelin point is two miles from Carrick. In the first house I entered I found a man, his wife and seven children... I found that the owner of this house, Donald MacBreearty, knew a good number of fine myths and later I spent many hours with him". See also Ó hEochaidh (1980: 16) who mentioned that Curtin employed the services of an interpreter to record the tales: "Although it was reported that Curtin knew more than forty languages, he did not understand Irish very well, although he spent a little bit of time in Dublin studying the language, but with the help of an interpreter, he managed to write down a lot of tales from John [Barron] and Donald [MacBreearty]" ("Cé go rabh sé de chliú ar an Chúirtíneach go rabh corradh le ceithre scór canúint ar eolas aige, ní raibh tuigbheáil ró-mhaith aige ar an Ghaeilge siúd is gur chaith sé seal ag staidéar na teangan i mBaile Átha Cliath, ach le cúidiú fear teangacha, d'éirigh leis cuid mhór seanscéalta a scríobh ó Sheán [Ó Barráin] agus ó Dhónal [Eoin Mhic mBriartaigh]"). On John Barron, see footnote 30 below.
- 25 The tale's variant, '*An Rí agus a Thrí Mic*' ('The King and His Three Sons') (ATU Type 301) was recorded by Caitlín Ó Chonchubhair from Eamon Ua Cuirrin on 17 July 1938 in Aghragh, Carrick, Co. Donegal, only a few miles from Teelin in NFC S 1046, 591–604.
- 26 "Sin sgéal a chualaidh mise ag fear-aosta a bhí ar leabaidh an bháis nár mhair ach dhá lá in diaidh an sgéal a innse" (NFC M 139, 284; NFC M 139, 285 contains a brief biography of Domhnall Mac mBriartaigh by Ó Caiside). This account is also vividly described by Ó hEochaidh (1980: 16–17).
- 27 This is a well-known tale in Irish folklore, available in J. Curtin's *Myths and Folklore of Ireland* under the title 'The Fisherman's Son and the Gruagach of Tricks' (1890 [1889]). One of its latest versions is available in Ní Dhíoraí (1985: 55–60), a collection of folklore from the Cruacha, the Irish-speaking district of central Donegal, under the title '*Gruagach na gCleas*' (Ní Dhíoraí 1985: vii, *Scéalta Draiochta*, 2.4), transcribed from NFC M 1033, 441–457, recorded by Seán Ó hEochaidh from Micheál Mac an Luain (Dubhchruach) on 13 March 1948.
- 28 On Seán Mac mBriartaigh see Ó hEochaidh (1980: 17).

Séarlaí Mac Anna c. 1890.²⁹ According to Mühlhausen, Ó Caiside learned this tale from Mac Anna as well.

The eighth item of Mühlhausen's publication is a combination of ATU 328 'The Boy Steals the Ogre's Treasure' and ATU 507 'The Monster's Bride' folktale types (Uther 2011: 216, 291–292). Entitled '*Geolamán Corrach*' ('Restless Fool'), the tale was recorded on 8–9 October 1937 in two sessions (Mn 4 SC KN, Item no. 10, pp. 88–104 = *Kladde* II, *Giollamán corrach*, pp. 1–18). According to the storyteller, he heard the story from John Barron (Croaghlin, Ir. *Cruachlann*).³⁰ Ó hEochaidh collected the tale under the title '*An Fear a Dhíol £5 ar Chorp*' ('The Man who Paid £5 for a Corpse') on 25 October 1935 (NFC M 141, 282–308), and on that occasion, Ó Caiside refers to Conall Ó Cuinneagáin, from whom he heard the story when he was approximately 65 years of age.

The ninth item of Mühlhausen's publication is a combination of ATU 567A 'The Magic Bird Heart and the Separated Brothers' (Uther 2011: 327), ATU 159 'Captured wild animals ransom themselves' (ibid., 112) and ATU 554 'The Grateful Animals' (ibid., 323). Titled '*Fear Dhéanamh na Scuab*' ('The Brush-Making Man'), the tale was recorded by Mühlhausen on 12 October 1937 (Mn 4 SC KN, pp. 123–142 = *Kladde* III, pp. 1–20). According to Mühlhausen, Ó Caiside "heard this story when he was still a young lad from a wandering beggar called Barny Powny".³¹ The same story is found in the collections of Seán Ó hEochaidh, who collected the story under the title '*Scéal na Casóige*' ('The Tale of the Coat') two years earlier on 27 September 1935 (NFC M 140, 144–163). Ó Caiside mentioned Nancy (Nansaí) Nic mBriartaigh as his informant, having heard the tale from her when he was 30 years old and she was 80 (NFC M 140, 144).

The last item of Mühlhausen's publication is the folktale that can be classified under ATU 653, 'The Four Skilful Brothers' (Uther 2011: 381–382).³²

29 Note that when taking down a version of '*Mac Lord Tierney*' story in 1935, Ó hEochaidh recorded the name of the storyteller as Cathal Mag Anna.

30 Originally Mühlhausen recorded Ó Caiside's source as John Barron, and then corrected his name to Jim Barron. The name appears at the start of the second draft-transcripts notebook (Mn 4 SC *Kladde* II, p. 1). Mac Seáin (1963: 54) and Ó hEochaidh refer to John Barron as a renowned storyteller: "There was a man who lived in Cruachlann, John Barron, the storyteller from whom Jeremiah Curtin wrote down the old tales when he visited this parish... in Teelin" ("Bhí fear i n-a chónaí i gCruachlann... Seán Ó Barráin, an seanchaí ar scríobh Jeremiah Curtin na sean-scéalta uaidh le linn dó cuairt a thabhairt ar an cheantar... seo i dTeilionn", Ó hEochaidh 1965: 4) and I have retained his name accordingly.

31 "S.C. hörte diese Geschichte, als er noch ein Junge war, von einem wandernden Bettler, Barny Powney (?)" (Mn 4 SC KN, p. 142).

32 Earlier, Ó Muirgheasa (1929) published a variant of the tale collected from Seán Mac Aodha, An Clochán Liath, Donegal, before 1915. Ó Súilleabháin and Christiansen (1963: 135–136)

Titled ‘*Die vier kunstreichen Brüder*’, the tale was recorded by Mühlhausen on 11 October 1937, who noted that Ó Caiside heard the tale from Domhnall Mac mBriartaigh (Mn 4 SC KN, Item no. 12, pp. 111–122 = *Kladde II, 4 B.*, pp. 1–12).³³ Ó hEochaidh collected the story under the title ‘*Ceathrar Mac Rí na hÉireann*’ (‘The Four Sons of the King of Ireland’) on 11 September 1935. This time, Ó Caiside referred to Séarlaí Mac Anna as the source of the tale, having learned the story 40 years prior to the date of the recording.

2. Items not published and reasons for doing so

Mühlhausen chose not to publish four items consisting of two songs and two tales. The first item was a song collected on 27–28 September 1937, known to the general public as ‘*Dónall Ó Maoláine*’ (‘Donald O’Mullen’). Mühlhausen took it down under the title ‘*Eadar an Chaiseal agus an Úrchoill*’ (‘Between Cashel and Urcholl’), noting that Ó Caiside heard it from Mary Haughey, Ballymore.³⁴

On a different occasion, Seán Ó hEochaidh also had the opportunity to record this song on 12 September 1935 under the title ‘*An Chuileann*’ (‘Fair Maiden’). In his comments to the song, Ó hEochaidh notes that Ó Caiside heard this song “40 years ago from Conall Ó Cuinneagáin of the age of 80 who lived in the Cappagh, Teelin, Donegal”.³⁵

Mühlhausen chose not to publish another song, ‘*Nuair a Éirim ar Maidin*’ (‘When I Wake up in the Morning’), recorded on 2 October 1937 (Mn 4 SC KN, Item no. 5, pp. 33–35).³⁶ He only listened to the song once. He noted that Séamus Ó Caiside heard this song from his wife, Bridgit (Mn 4 SC KN, p. 35). On 12 September 1935, Seán Ó hEochaidh also had the opportunity to record

provide a list of ATU 653 type variants in Ireland. The synopsis of the Irish ecotype is provided in Ó Súilleabháin (1942: 570).

- 33 “S. C. hörte die Geschichte von Domhnall ‘ac mBriartaigh, Ceapach” (Mn 4 SC KN, p. 122). It was originally transcribed as the last item in the second draft-transcripts notebook, with Domhnall mac mBriartaigh also noted as Ó Caiside’s source at the end of the transcription.
- 34 Mn 4 SC KN, Item no. 3, *Amhrán I*, pp. 23–25; also, the fourth item in the first draft-transcripts notebook, *Kladde I*, ‘*Eadar a’ caiseal*’, no page numbers.
- 35 “Do chuala sé an t-abhran seo 40 blian ó shin ó Chonall Ó Cuinneagáin (aos 80) a bhí in a chomhnuí ar an Cheapaigh, Teilionn, Tírchonail” (NFC M 139, 262). The song is featured in at least two collections from Donegal performed by Ní Dhomhnaill n.d. and Ní Cholla 2015. Under the title ‘*Domhnall Ó Maoláine*’ it was published by Ó Muirgheasa (1934: 110, number 59). According to Mac Seáin (1963: 62), Ó Muirgheasa recorded the song from Ó Cuinneagáin’s son, Proinnseas, before 1920.
- 36 This is also the sixth item in the first draft-transcripts notebook (Mn 4 SC *Kladde I*, ‘*Nuair a éirim*’, no page numbers).

this song. In his comments, Ó hEochaidh notes that Ó Caiside heard this song “c. 30 years ago from Conall Ó Cuinneagáin, then aged 80, who lived in Teelin, Donegal”.³⁷ According to Ó Eochaidh, the song’s title was ‘*Mo Bhrón ar an Fharraige*’ (‘Woe to the Sea’).

Thirdly, he recorded — but did not publish — two narratives, which Mühlhausen took to be adaptations from *The Arabian Nights Entertainments* collection.³⁸ The first narrative was adapted from “The Story of the Three Calenders, and of Five Ladies in Bagdad”, under the title: ‘*Scéal an Phórtairí Bhaile Átha Cliath*’ (‘The Story of Dublin’s Lilter’),³⁹ and was transcribed on 4 and 5 October 1937.⁴⁰ Mühlhausen broke the story into three parts (‘fragments’, Mn 4 SC KN, pp. 35a–37 (Part I); pp. 37–46 (Part II); pp. 47–51 (Part III. ‘*An Cailín*’)).⁴¹ In his notes to the tale, he observed:

[This is] the story of three ‘calendars and of five ladies in Baghdad’. P[ages] 35^a–37 [is] the introduction. [This is] from *1001 Nights* (I.231 ff.). There is nothing about a hunchback in the Ar[abian] Nights. [Part] I = 32–40 Night. [Part] II = 57–66... [Part] III = 67–70.⁴²

On 12 April 1950, Mühlhausen transcribed the tale and sent it to the Irish Folklore Commission with an accompanying letter:

In 1937 I wrote down the “*Sgéal pórtairí Bhaile Átha Cliath*” i.e. three fragments of a rather long “Rahmenerzählung” from the *Arabian Nights*. Because of its fragmentary character it does not seem to me fit for publication; on the other hand, in connection with similar matter it might be useful for the study of the influence of printed (English) literature on modern Irish folktales. Therefore, I think its right place would be in the collections of the Irish Folklore Commission; otherwise, this specimen would be lost altogether.

(NFC M 1263, 123)

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- 37 “Do chuala sé an t-abhran seo c. 30 blian ó shin ó Chonall Ó Cuinneagáin (aois 80) a bhí ina chomhnuí i dTeiliann, Tírchonail” (NFC M 139, 259).
- 38 “Besides, I heard from S. C. two additional narratives, also clearly adapted from *1001 Nights*” (“Ich hörte aber von S. C. noch zwei weitere, ebenso klar aus Tausendundeine Nacht entlehnte Erzählungen”, Mühlhausen 1939: 13).
- 39 “1. Die Geschichte der drei Kalender und der fünf Frauen in Bagdad unter dem Titel: *Sgéal Phórtairí Bhaile Átha Cliath*, ‘Die Geschichte des Trägers von Dublin’” (Mühlhausen 1939: 13).
- 40 See Mn 4 SC KN, Item no. 6, pp. 35a–51, as well as the first and the second draft-transcripts notebooks: Mn 4 SC *Kladde* I, ‘*Sgéal a phórtairí BhAC*’ (sic), pp. 1–8; *Kladde* I, pBAC, pp. 9–14; *Kladde* II, pBAC, pp. 1–8. At the top of the page 9 of the first draft-transcripts notebook, Mühlhausen noted Ó Caiside’s hesitation in continuing to tell the story, as the latter admitted to the collector: “I have not told this tale for twenty years” (“Níor inis mé an scéal seo le 20 bliain”).
- 41 The third part was originally independent of the other two just mentioned; however, in his table of contents (Mn 4 SC KN, p. 2), Mühlhausen included this part with the first two, deleting ‘2 fragments’, which he took to be the original, and adding ‘3’ instead.
- 42 “Geschichte der drei ‘Kalender & d. 5 Frauen zu Bagdad’. S. 35a–37 = Einleitung. aus 1001 Nacht. (I 231 ff.) von einem Buckel steht nichts in d. Ar. Nights. I = 32–4. Nacht. II = 57–66” (Mn 4 SC KN, p. 35a). “III: = The Story of the S. (Sobeide) = 67–70 Night” (NFC M 1263, 124).

Ó Caiside learned the tale from Séarlaí Mac Anna. Mühlhausen had no hesitation in attributing the tale's origin to *The Arabian Nights* collection, having referred to Séamus Ó hEochaidh's recollection of Mac Anna's nightly readings:

The story comes from the 'Arabian Nights'!! Séamus N. Haughey (*recte* Ó hEochaidh) told me, that McCann stayed often with them at nights and used to read out from a big, thick book 'The Arabian Nights' (for example, Aladdin's Lamp).⁴³

On 12 September 1935, S. Ó hEochaidh recorded a tale '*Ceannaí Óg*' ('Young Merchant'), which can also be regarded as an adaptation of the same 'Story of the Third Calendar, Son of a King' from *The Arabian Nights Entertainments* (NFC M 139, 264–271). Ó Caiside referred to the same storyteller, Séarlaí Mac Anna, as the source of his tale.⁴⁴

Mühlhausen observed that Ó Caiside did not narrate the tale in the same manner: "What he told of it, he told [the story] in *free* style. I let [him] relate to me one section three times on three different days altogether, and each time the spoken form was totally different — with the exception of a few passages".⁴⁵

The second tale that Mühlhausen chose not to publish was the tale to be discussed in this study. Titled by the German scholar as '*Die bösen Schwestern*', it is found towards the end of his print-ready transcripts notebook (Mn 4 SC KN, Item no. 9, pp. 70–87), while opening his second draft-transcripts notebook (*Kladde* II, Item no. 4 on pp. 1–17). Ó Caiside provided the story with the title '*Scéal Rí na Gréige*' ('The Story of the King of Greece'); Mühlhausen referred to it as "The Story of Two Jealous Sisters".⁴⁶

Ó Caiside named Nancy Kelly from Ballymore as his source.⁴⁷ In the 1901 and 1911 Censuses of Ireland, the only family that was registered at Ballymore

43 "Die Geschichte stammt aus den 'Arabian Nights'!! Séamus N. Haughey erzählte mir, dass Mic-Cann oft des Adends bei ihnen gewesen sei und aus einem grossen, dicken Buche, den *Arabian Nights*, vorgelesen habe!" (Mn 4 SC KN, p. 50v). Séamus Ó hEochaidh was a neighbour of Mühlhausen's landlord, Hugh Byrne, in Rinnakille (see Chapter 1, p. 32). That Mac Anna was able to read English is confirmed by Mac Seáin (1960: 11): "he had a good understanding of English and capable to speak and read it. He was one of the select few during that time that used to read a book of prayers at the Mass. This book of course was in English." ("Bhí tuigbheáil mhaith aige ar an Bhéarla agus é ar a chumas a labhairt agus a léamh. Bhí sé ar dhuine den fhíor-bheagán lena linn a mbíodh leabhar urnaí á léamh aige ag an Aifreann. I mBéarla, ar ndóiche, a bhí an leabhar sin").

44 The tale's source is further confirmed by Mac Seáin (1960: 17) who listed '*Ceannaí Óg Éireann*' in the repertoire of Mac Anna's tales.

45 "Was er davon erzählte, erzählte er in *freiem* Stil. Einen Teil liess ich mir im Ganzen dreimal an drei verschiedenen Tagen erzählen, und jedesmal war die sprachliche Form mit Ausnahme einiger Stellen ganz verschieden" (NFC M 1263, 124, original emphasis). Note that Mühlhausen's diary only contained two dates (4–5 October 1937) as the time when the tale was recorded.

46 "die Geschichte von den beiden neidischen Schwestern" (Mühlhausen 1939: 13).

47 Nancy was originally a diminutive form of Anne or Ann, so one should look for Anne, rather than Nancy, Kelly in the Census Records of the National Archives of Ireland.

was that of the McLoughlins and they were able to speak English and Irish, and they could read and write.⁴⁸ The only Kellys residing in Teelin was the family at the townland of Lergadaghtan (Ir. *Leirg an Dachtáin*), situated in the vicinity of Cappagh (Ir. *An Cheapach*; the place of Séamus Ó Caiside's residence), as well as Croaghlin (Ir. *Cruachlann*, of John Barron), and Ummerawirrinan (Ir. *Iomaire Mhuireanáin*, of Seán Mac mBriartaigh). In 1911, Anne Kelly was registered in Lergadaghtan as a housewife, aged 68, who could not read or write and spoke only Irish. Her daughter, Mary Kelly, was able to read and write, and she could speak both Irish and English.⁴⁹ Although Anne Kelly appears only once among Ó Caiside's informants, one should not disregard the fact that the story is focused on the fate of the female protagonists, and for this reason was more popular with the female storytellers rather than male, and if it was told to Ó Caiside, it was told to him by a woman.⁵⁰

Let me summarise my observations on Ó Caiside's repertoire and his work with two folklore collectors in 1935 and 1937. Table 2 (next page) lists various items collected by Mühlhausen from Ó Caiside and the corresponding tales from the Ó hEochaidh collections in the National Folklore Collection, including the dates when the items were recorded by both men as well as the sources from whom the tales were learned as communicated to the collectors by the storyteller at the time of narration.

3. Mühlhausen's theory of the derivation of Ó Caiside's folktales from printed collections and its limitations

Mühlhausen did not pay a lot of attention to 'The Story of the Two Jealous Sisters' in his notes to the publication, having primarily focused on 'Die Leichenfresserin' and 'The Story of Dublin's Lilter' ('*Scéal an Phórtairí Bhaile Átha Cliath*')—which he considered to have been adapted from *The Arabian Nights*. Moreover, he tried to argue that the provenance of the other two tales—'The Four Skilful Brothers' ('*Die vier kunstreichen Brüder*') and 'The Story of the Brush-Making Man' ('*Scéal Fear Dhéanamh na Scuab*')—was

48 See <http://www.census.nationalarchives.ie/pages/1911/Donegal/Glencolumbkille/Ballymore/486156/>, accessed 27 November 2019.

49 See <http://www.census.nationalarchives.ie/pages/1911/Donegal/Glencolumbkille/Lergadaghtan/486271/>, accessed 27 November 2019.

50 The analysis of all ATU 707 versions recorded in Donegal by the NFC collectors confirms that, in the case of the tales narrated by the female storytellers, the protagonist was female (3 variants) rather than male (1 variant), whereas in the case of the male storytellers, the initial focus of their tales on the male protagonist is predominant (5 variants) as opposed to a focus on the female one (3 variants). If my suggestion is correct, Ó Caiside's tale was most likely narrated to him by a female storyteller.

Table 2. Ó Caiside's stories and songs as collected by Mühlhausen and Ó hEochaidh

No.	Ludwig Mühlhausen			Seán Ó hEochaidh		
	Title	Date	Source	Title	Date	Source
1.	Paidí Ultach	24.09.37; 28.09.37	Conall Ó Cuinneagáin	Padaí Ultach	06.09.35	Not known
2.	Síogaí Bhun Geanainn	25, 27 28.09.37	William Dunnigan	Síogaí Dhún Geanainn	24.10.35	? Séarlaí Mac Anna
3.	Eadar an Chaiseal	27–28.09.37	Mary Haughey	An Chuileann	12.09.35	Conall Ó Cuinneagáin
4.	Mac Lord Tierney	28–29.09.37	Not known	Lord Thorney Dhún na nGall	12.09.35	Séarlaí Mac Anna
5.	Nuair a Éirím ar Maidin	02.10.37	Brid Bean Uí Chaiside	Mo Bhrón ar an Fharraige	12.09.35	Conall Ó Cuinneagáin
6.	Scéal an Phortairí Bhaile Átha Cliath	04–05.10.37	Séarlaí Mac Anna	An Ceannaí Óg	12.09.35	Séarlaí Mac Anna
7.	Gruagach na gCleasanna	05–06.10.37	Séarlaí Mac Anna	Gruagach na gCleas*	20.11.35*	Séarlaí Mac Anna *
8.	An Bhean Choimhthíoch	06.10.37 08.10.37	Pad Long	<i>no title</i>	13.08, 19.08.35	Conall Ó Cuinneagáin
9.	Scéal rí na Gréige <i>(Die bösen Schwestern)</i>	07–08.10.37	Nancy Kelly	<i>no attestation</i>		
10.	Geolamán Corrach	08–09.10.37	John Barron	An Fear a Dhíol £5 ar Chorp	25.10.35	Conall Ó Cuinneagáin
11.	<i>Die Leichenfresserin</i>	09.10.37	Pad Long	<i>no attestation</i>		
12.	<i>Die vier kunstre- ichen Brüder</i>	11.10.37	Domhnall Mac mBriartaigh	Ceathrar Mac Rí na hÉireann	11.09.35	Séarlaí Mac Anna
13.	Scéal Fear Dhéanamh na Scuab	12.10.37	Barny Powny	Scéal na Casóige	27.09.35	Nansy Nic mBriartaigh
14.	Trí Níon Rí na hÁise	12–13.10.37	Domhnall Mac mBriartaigh	Poll na nÉan	12.09.35	Domhnall Mac mBriartaigh

*Recorded from Seán Mhic mBriartaigh.

from a chapbook that circulated in the area, which contained not only tales from *The Arabian Nights*, but also tales from the Brothers Grimm's collection:

To ascertain anything more precise with respect to the literary source proved to be impossible, as was only to be expected. That "big book", from which McCann read, is missing. One will probably not be mistaken in assuming that the book in question was some sort of "chapbook" — an edition of *The Arabian Nights*, Dublin, [from] around 1840. But it may just as well have been a cheap volume containing the fairytales in question, which also contained fairytales from the Grimm Collection.⁵¹

In order to prove the dependence on and derivation of the tales from a printed medium, Mühlhausen focused on two arguments.

Firstly, Mühlhausen noted that Ó Caiside learned the stories in question from five different informants, who, with the exception of a seasonal worker from Kerry, were all native to the area Ó Caiside resided in. All the versions narrated by these informants agree in that they show the influence of printed sources on the transmission of the oral stories.⁵²

Secondly, Mühlhausen looked at the status of each story in its own right. He maintained that the '*Die Leichenfresserin*' tale was unique to the area of Teelin: "after initial inquiries, no variants are found from the same source in the Folklore Commission's archive".⁵³ He described 'The Four Skilful Brothers' as "an adaptation from *The Children's and Household Fairytales* of the Grimm Brothers, No. 129. The correspondence between our recension and the original is so great and so extensive in detail, that any other examination of it is

51 "Näheres über die literarische Quelle zu ermitteln, erwies sich, wie nicht anders zu erwarten, als unmöglich. Jenes "grosse Buch", aus dem MicCann vorgelesen hat, ist verschwunden. Man wird aber wohl nicht fehlgehen in der Annahme, dass es sich um ein Buch von der Art der "chap-book" — Ausgabe der Arabian Nights, Dublin etwa 1840, gehandelt hat. Es kann sich aber ebensogut um eine wohlfeile Märchensammlung gehandelt haben, die auch Märchen aus der Grimmschen Sammlung enthielt" (Mühlhausen 1939: 14). See Ní Dhuibhne (2012) on the history of *Kinder- und Hausmärchen* of the Brothers Grimm in Ireland.

52 "If we leave aside the stranger, Pad Long, there are still four natives who might be considered as the transmitters of such foreign elements. Moreover, when we take into account what is discussed in the comments in detail, — i.e. features that are also found in undoubtedly genuine Irish narratives, which can at least be suspected of being of foreign origin — then one gets an impression that we have here a very strong infiltration of foreign elements, on the one hand through the 'Arabian Nights', and, on the other hand, through 'The Grimms' Fairy Tales'" ("Wenn wir den Ortsfremden, Pad Long, beiseite lassen, bleiben immerhin noch vier Einheimische, die als Verbreiter solcher fremder Stoffe in Frage kommen. Nehmen wir noch hinzu, was im einzelnen in den Anmerkungen erörtert ist, dass sich auch in den zweifellos echt-irischen Erzählungen Züge finden, die fremden Ursprungs zum mindesten verdächtig sind, so gewinnt man den Eindruck, dass hier eine sehr starke Durchsetzung mit fremdem Stoff vorliegt, einmal durch die 'Arabian Nights' und andererseits durch 'Grimms' Fairy Tales'", Mühlhausen 1939: 14).

53 "Im Folklore Commission Archiv findet sich nach Mitteilungen aus derselben Quelle keine Variante" (Mühlhausen 1939: 118).

unnecessary”.⁵⁴ Likewise, in relation to ‘The Story of the Brush-Making Man’, Mühlhausen proposed that “here one is concerned with an adaptation, substantially abridged, and not with an independent variant”.⁵⁵

To some extent, the evidence provided by the National Folklore Collection archive argues against Mühlhausen’s theory. Intriguingly, the list of sources elicited by Mühlhausen from Ó Caiside in 1937 does not agree with the list that can be collated from Ó hEochaidh’s collections in Teelin in 1935 (see Table 2 above). One cannot be sure whether the lists present the true record of how the stories were handed down to Ó Caiside, and whose list establishes a true account.

The National Folklore Collection’s archive now contains far more records than it contained (and that were catalogued) back in 1937, and as far as the number of available versions is concerned, Mühlhausen’s argument is no longer valid. A variant of the ‘*Die Leichenfresserin*’ story was recorded in Teelin from Seán Mac mBriartaigh in 1950, who learned it c. 1905.⁵⁶ In addition, the manuscripts of both the NFC Main and Schools’ collections contain multiple variants of this tale that predate Mühlhausen’s collection.⁵⁷

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- 54 “[...] eine Entlehnung aus den *Kinder- und Hausmärchen* der Brüder Grimm, No. 129. Die Übereinstimmung zwischen unserer Wiedergabe und dem Original ist so gross und so bis ins einzelne gehend, dass sich ein weiteres Eingehen darauf erübrigt” (Mühlhausen 1939: 148).
- 55 “es sich hier um eine Entlehnung, stark gekürzt, und nicht um eine selbständige Variante handelt” (Mühlhausen 1939: 144). D. Hyde supported Mühlhausen’s hypothesis (see Appendix 5).
- 56 On this occasion, Pádraig Ó Beirn, the Irish Folklore Commission collector, believed that one of the tales he collected from Mac mBriartaigh was from *One Thousand and One Nights*, and he checked the story in the original; he did not find any resemblance to the story from *The Arabian Nights* in question (‘The Story of the Fisherman’), and asked Seán where his story came from: “he heard the tale from his grandfather, Pádraig Mac Giolla Chearra, who died in 1916, at the age of 96 years. He heard it from Domhnall Philipp Mac mBriartaigh” (“chuala Seán an sgéal óna athair-mhór, Pádraig Mac Giolla Chearra, a fuair bás i 1916, in aois 96 bliain. Chuala seisear é ó Dhomhnall Philib Mac mBriartaigh,” NFC 1191, 504). On Domhnall Mac mBriartaigh, see footnotes 24, 26 above.
- 57 The story had a wide circulation in Ireland. The following versions were collected: (1) Teelin version: ‘*Thig ádh as ealaion*’ (‘Luck Comes from Wiles’), NFC M 1191, 505–515, collected by Pádraig Ó Beirn, 25 December 1950, from Seán Mac mBriartaigh (54 y.o.) (Cappagh, Teelin, Donegal), who heard it from Pádraig Mac Giolla Chearra (86 y.o.), 45 years prior to the date of recording; (2) Galway version: ‘*An fear a bhí faoi gheasaí*’ (‘The Man Who Was Bewitched’), NFC S 69, 26, collected between January 1937 – December 1938 under the guidance of Pádraig S. Ó Conchobhair (schoolteacher), Camus, Casla, Galway, from Cáit Bean Uí Ghiobháin (65 y.o.), who heard it in her youth from her father, Pádraig Seoige (†1923, 73 y.o.) (the name of the pupil who collected the tale is not mentioned); (3) Cork version: ‘*Beirt fhear ar crochadh*’ (‘Two Men Hanging’), NFC M 703, 510–512, collected by Seán Ó Cróinín from Seán Ó hAodha (79 y.o.) (Na Creige, Cill Fachtna Beag, Cork), between 22 April – 3 May 1940, who heard it from the old people 40 years prior to the date of the recording; (4) Roscommon version: ‘There was once a king...’, NFC S 248, 126–128, collected in 1938 by Annie Burke under the guidance of Mrs Flood (schoolteacher), Cluain Fhada, Cill Tulach, Roscommon, from Mary Griffin (20 y.o.),

To follow Mühlhausen's arguments further, one must take into account the versions of the tales 'The Four Skilful Brothers' and 'The Brush-Making Man' that were recorded from Ó Caiside by Ó hEochaidh in 1935. These versions differ greatly in terms of their language, style and expression from those collected by Mühlhausen. Other versions of these tales existed, which were circulating in Teelin as well as elsewhere in Donegal prior to Mühlhausen's visit, and a more detailed study is required to assess the extent of the influence of the printed editions of *The Arabian Nights* and the Grimm brothers' collection on them.

As far as the 'Story of the Brush-Making Man' is concerned, a version of ATU 567A 'The Magic Bird Heart' (Uther 2011: 337) was recorded by Ó hEochaidh on 15 November 1935 under the title '*Créasaí na Coilleadh*' in Teelin, Donegal, from the already mentioned Seán Mac mBriartaigh who learned it from John Barron (Seán Ó Barrán) 30 years prior to the date of the recording (NFC M 142, 1–42).⁵⁸ Under the title '*Scéal na Casóige*',⁵⁹ another variant of ATU 567A was collected by Pádraig Ó Beirn, 25 December 1950, from the same informant, Seán Mac mBriartaigh, who on this occasion informed the recorder that he learned the tale from Conall Ó Cuinneagáin (NFC M 1191, 517–525). Between 6 and 10 December 1934, Leon Ó Baoighill collected the tale from Seán Mac mBriartaigh once again, but this time the storyteller informed the collector that he learned the tale from Máire Nic Bhriartaigh seventeen years prior to the date of the recording (NFC S 1045, 109–116, at p. 109).⁶⁰

Ballyhaunis, Roscommon; (5) Kerry 1 version: '*Níon na baintrí agus an sean-bhuachaill*' ('The Widow's Daughter and the Old Fellow'), NFC M 324, 142–145, collected by Eibhlín Ní Shé from Eibhlín Bean Uí Shuilleabháin (58 y.o.) (Cill Chúile, Dingle, Kerry) on 12 March 1937, who heard this story 40 years prior to the recording from Peig hAor (70 y.o.); (6) Kerry 2 version: 'A Story', NFC S 399, 116–118, collected between February 1936–November 1937 under the guidance of Gearóid Mac Piarais (schoolteacher), Lios Tuathail, Kilconly, Kerry, from Eibhlís Ní Chorradháin; (7) Kerry 3 version: '*An bhaintreach agus an duine uasal*' ('The Widow and the Noble Man'), NFC S 421, 152–153, collected on 23 November 1936, by Seamus Ruiseál (15 y.o.) under the guidance of D. Ó Loingsigh (schoolteacher), Baile na nGall, Dingle, Kerry, from Paid Maitiais. The remaining examples of ATU 449 '*Sídí Numan*' (previously 'The Tsar's Dog') (Uther 2011: 264–265) in Ireland can be found in Ó Súilleabháin and Christiansen 1963: 93.

- 58 Note that Ó Caiside referred to Ó Barrán (under the name of John Barron, later changed to Jimmy Barron) as the source of the story '*Geolamán Corrach*' (see Table 2 above, No. 10).
- 59 Note that the title '*Scéal na Casóige*' agrees with the title of this tale collected by Ó hEochaidh in 1935 from Ó Caiside (see Table 2 above, No. 13).
- 60 'The Tale of the Coat' ('*Scéal na Casóige*') is preceded by the tale 'The French Knight' ('*Ridire na Fraince*') which is attributed to Conall Ó Cuinneagáin by Mac mBriartaigh. In fact, '*Ridire na Fraince*' is the combination of ATU 328 and ATU 507 (Uther 2011: 216–217, 291–293), and corresponds to the tale '*Geolamán Corrach*' ('Restless Fool') (item no. 10, table 2 above) of Ó Caiside's repertoire who attributed that tale to John Barron. I would be inclined to assign both '*Scéal na Casóige*' (ATU 567A) and '*Geolaman Corrach*' (ATU 328, ATU 507) to Ó Cuinneagáin. See Ó Baoighill 1938 for other tales collected from Mac mBriartaigh during that period.

Seán Mac mBriartaigh's example here demonstrates that Ó Caiside, similar to other storytellers, used to provide different folklore collectors with different names of persons from whom they learned their tales!⁶¹

Contrary to evidence provided by the NFC manuscripts collected by Ó hEochaidh, Ó Cuinneagáin's name does not feature among Ó Caiside's sources in Mühlhausen's list, except for the first story, '*Paidí Ultach*' (see Table 2, item 1). Ó hEochaidh's transcripts suggest that Ó Cuinneagáin was an important source of Ó Caiside's tales and is given as a source on four occasions.⁶² The natives of Teelin held Conall Ó Cuinneagáin in high esteem;⁶³ besides, Ó Cuinneagáin was married to Ó Caiside's sister, Anna (Mac Seáin 1963: 60). With this in mind, I would rather rely on Ó hEochaidh's record as opposed to Mühlhausen's evidence.⁶⁴

However, I would not be entirely dismissive of Mühlhausen's theory — the fact that Ó Caiside's informants are ascribed differently on two occasions does not contradict its central thesis. I will therefore remain cautious regarding his general arguments on the literary nature of Ó Caiside's folktales in which he postulates a printed collection of folktales as their ultimate source. Arguably, the question of the origin of international folktale types in Ireland is a complex one: compared to regional local legends and tales of the fairy folk, they were equally widespread across the country.⁶⁵

61 As far as 'The Four Skilful Brothers' (ATU 653) is concerned, Ó hEochaidh collected its variants in Árd an Ratha on 2 January 1937 from Domhnall Ó Baoghail (56 y.o.) (NFC M 270, 688–706, in English) and on 30 July 1937 from Pádraic Ó Sibhleáin (NFC M 418, 1–8, in Irish). Travelling to Corr, Leitir Mhic an Bháird, Ó hEochaidh collected a different version of the tale on 3 March 1937 from Donái Ó Brisleán (68 y.o.) (NFC M 310, 593–598, in English). Prior to Ó hEochaidh, Donegal variants in Irish had been collected in An Clochán Liath by Séamus Ó Domhnaill from Seán Mac Aodha in 1915 and published by Henry Morris in 1929, in *Rann na Feirste* by Aodh Ó Domhnaill on 12 December 1936 from Maighréad Nic Ruairí (45 y.o.) (NFC M 284, 98–110) and on 27 March 1937 from Eibhlín Ní Dhomhnaill (30 y.o.) (NFC M 338, 149–161), in *Bun an Bhaic* by Brighid Ní Cumhal from Pádraic Mac Cumhail (56 y.o.) on 24 March 1930 (NFC M 291, 220–232).

62 See Table 2 above, where Ó Cuinneagáin is mentioned as the source of '*Padaí Ultach*' (no. 1) by Mühlhausen, and as the source of nos. 3, 5, 8, 10 by Ó hEochaidh. Mac mBriartaigh mentioned Ó Cuinneagáin twice as his source for the tales included as nos. 10, 13 in the Table 2 list above.

63 See, for example, an account from local lore about the storyteller recorded by Wagner (1959: 250–253) and also a biographic sketch of the storyteller carried out by Mac Seáin (1963).

64 One can only explain Ó Caiside's reluctance to release more information on his sources by the fact that when talking to Mühlhausen, the storyteller was dealing with a foreigner (who may have had only a limited grasp of the language) — as opposed to his storytelling sessions with Ó hEochaidh, who was Ó Caiside's neighbour.

65 See Ó Súilleabháin and Christiansen 1963: 135–136 (ATU 653 'The Four Skilful Brothers') and *ibid.*, 125–126 (ATU 567A 'The Magic Bird Heart') for a list of available NFC manuscripts where the tales are contained.

As an example of how sophisticated — and dynamic — the folklore collection in Donegal was in respect of the international folktale types in the period between 1888–1937, the tale ‘*Gruagach na gCleasanna*’ (‘Champion of the Tricks’) that was included in Mühlhausen’s publication is illustrative. Similarly to ‘The Four Songs of the King of Ireland’ (ATU 653) and ‘The Man Who Used to Make Brushes’ (ATU 567A), it can be classified according to the international ATU reference system as ATU 325, ‘The Magician and his Pupil’,⁶⁶ included by Mühlhausen “in undoubtedly genuine Irish narratives”⁶⁷ of his publication.

The tale has been published quite frequently in Irish folklore collections,⁶⁸ but what do we know about its origins and transmission?

Let us take one version that was told by a Teelin storyteller and establish a timeline as to how many times, when and by whom the tale was collected, recorded and printed. How many print publications containing the version are available? Do any of the versions extant among Mühlhausen’s papers in the archive records of the National Folklore Collection depend on any earlier printed publications available to the later informants?

Séarlaí Mac Anna — whose name has been variously spelled as Charley McCann, Cathal Mac Canna or Mag Anna — was the source of the versions of the two tales published by Douglas Hyde.⁶⁹ As Ó Caiside related to Mühlhausen, Mac Anna was frequented by many visitors from Dublin and Belfast:

66 For the list of Irish versions, see Ó Súilleabháin and Christiansen 1963: 73–74.

67 “in den zweifellos echt-irischen Erzählungen” (Mühlhausen 1939: 14).

68 These include Hyde 1895: 401ff. = Hyde 1933: 203–213; Curtin 1890 [1889]; Jackson 1938: 3–11 (‘*Gabha na gCleas*’).

69 ‘*Mac Rí Éireann agus Ceann Gruagach na gCleasann*’ (Hyde 1895: 401ff.). Hyde (1889: 149–152) published a shortened version entitled ‘*Ridire na Cleasa*’ (‘Knight of the Tricks’), collected from Muiréad Ní Fhlannaioile, Ballinrobe (Co. Mayo). Hyde refers to John Ward from Killybegs (Ir. Seán Mac a’ Bhaired, Ceallai Beaga), as the source of the tale which he published under the same title as in 1895 (Hyde 1933: 203–13). This was the only tale from Donegal included by Hyde in his 1933 re-edition of *Sgeulaidhe Gaedhealach. Sgéalta as Connachta (Irish Storyteller. Stories from Connacht)*. Hyde also included another version of the tale in the collection entitled ‘*Ridire na gCleas*’ (Hyde 1933: 19–25) which he collected from Mártain Ruadh Ó Giollarnáth. Suffice it to say that Mühlhausen sent a copy of the Teelin tales publication to Hyde, who responded with a letter, which I have transcribed in Appendix 5.

Charley McCann and Con Ó Cunningham were often invited when the gentry from Belfast, Dublin etc. came to Carrick, Walker's Hotel,⁷⁰ to tell their stories, one teacher from Killybegs, John Ward, acted as an interpreter.⁷¹

Mac Anna also recited his tales, including 'Gruagach na gCleas', to his countrymen in the 1890s.⁷² The Teelin storytellers following in his footsteps related

- 70 A note on the Walker, or rather, the Glencolumcille Hotel suffices. In late nineteenth-century Ireland, the area of Southwest Donegal, and especially the parish of Glencolumcille became quite popular with "tourists, as opposed to travellers, [who] began to 'discover' west Donegal 'highlands'" (Taylor 1995: 77) due to a number of Victorian travel publications. Such guide books as *The Cliff Scenery of South-West Donegal* (1867) by a local teacher Thomas C. McGinley, *The Donegal Highlands* (1866) by "the Rev. Dr James MacDevitt, at the time professor of mental philosophy at the Foreign Missionary College of All Hallows in Dublin" (Taylor 1995: 96), and *Illustrated Handbook of the Scenery and Antiquities of Southwest Donegal* (1872) by Monsignor James Stephens promoted the region to romantics, sportsmen, anglers and pilgrims of all sorts. Driven by the surge in visitors to the parish, "John and James Musgrave, who purchased most of the parish from the estate of Thomas Connolly in 1868... improved and expanded the small Glencolumcille Hotel built by Conolly in Carrick, hoping to attract tourists to their piece of the 'Donegal Highlands'" (Taylor 1995: 102, 107). In 1888, one Archer Martin reported in his guide book (published by *The Irish Times*) that the hotel was run by a manager, Mr. Walker, and the majority of visitors were English, rather than Irish, tourists and sportsmen. Making a reference to *The Donegal Highlands* publication, Martin noted the beauty of the place, praising its landmarks to the anglers and walkers alike. He referred to the local folklore as another attraction maintaining that "many of these weird places have their tales, and they are known only to the country folk... the people are the only repository of legends to which no date can be assigned, on which no authority can be quoted, and yet about which the flavour of antiquity most strangely lingers" (cit. from carrickonline.net, 2003, accessed 26 November 2019). Thus, the storytelling sessions described by Séamus Ó hEochaidh could have taken place from 1888 until 1912, when the hotel was burnt down.
- 71 "Charley MicCann (*sic*) and Con Cunningham, wurden oft, wenn die 'gentry' von Belfast, Dublin, etc. kam, nach Carrick, Hotel Walker, eingeladen, um seine Geschichten zu erzählen, ein Lehrer aus Killybegs, John Ward, spielte dabei den Dolmetscher" (Mn 4 SC KN, p. 1). John Ward is referred to by Hyde (1895: 401, see footnote 69 above). Ward was a local teacher, "the author of *Leabhar Filidheachta fá Choinne na Scoil*, a collection of Irish poetry for school use, published by Ward himself in Killybegs in 1909" (Taylor 1995: 98, 99, 255).
- 72 Mühlhausen (1939: 14) reports: "S. C. told me himself that Charly Mac Anna lived in a very poor hut; he had no proper chimney, the hearth was simply arranged on the ground at one of the walls and the smoke was drawn out through a hole in the roof — or not. Often, it was so smoky in the room that one could not see the palm of one's hand in front of one's eyes. Sometimes, for hours on end, his arms crossed under his head, Mac Anna lay on his bed and recited from it" ("S.C. selbst erzählte mir, Charly MicCann habe in einem sehr ärmlichen Häuschen gewohnt; es habe noch keinen richtigen Kamin gehabt, die Feuerstelle sei einfach auf dem Fussboden an einer Wand gewesen und der Rauch durch ein Loch im Dach darüber abgezogen, — oder auch nicht. Es sei oft so rauchig im Raume gewesen, dass man keine Handbreit habe vor Augen sehen können. MicCann habe manchmal stundenlang, die Arme unter dem Kopfe verschränkt, auf seinem Bett gelegen und drauflosgesungen"). The hut in question used to house a local school before the Teelin National School was established in 1921: "a couple of hundred yards down from the place where the Teelin National School is at the moment, there was another one at Mac Anna's pier in Rinnakille. The pier was called 'Mac Anna's Pier' since there was a hut in which Séarlaí Mac Anna, the storyteller, spent most of his life. In earnest, it was in this hut that the school used to be for years until Séarlaí occupied it" ("cupla céad slat siar

its variants in the mid-1930s, including Seán Mac mBriartaigh (who worked with Ó hEochaidh)⁷³ and Séamus Ó Caiside (with Mühlhausen).⁷⁴

A different version of the tale was collected by Ó hEochaidh in Teelin around 1925 from Bríd Nic Mhuircheartaigh (Ó hEochaidh 1937: 213–216, 243) under the title ‘*Gruagach na gCleasann*’, and we do not know her source on this occasion. Another variant was written from Brian Ó hEigearthaigh between 1–4 May 1936 in Teelin, who learned it from his father, Seán Ó hEigearthaigh, forty years prior to the recording date.⁷⁵ It is possible that Seán Ó hEigearthaigh learned his tale from Mac Anna, but one cannot be sure. In schematic form, the results of this inquiry are presented in Table 3 below.

Another tale by Mac Anna, ‘*An Crochaire Tárnochtá*’ (a combination of ATU 300 ‘The Dragon Slayer’ and ATU 302 ‘The Ogre’s (Devil’s) Heart in the Egg’, Uther 2011: 174–176, 180–181) was collected and published by Henry

ón áit a bhfuil Scoil Náisiúnta Theilinn fá láthair, bhí an ceann eile ar cheann chéadhbha Mhic Anna i Rann na Cille. Bhí ‘Céidh Mhic Anna’ mar ainm ar an chéidh sin mar gurbh ann a bhí an bothán ar chaith Séarlaí Mac Anna, an seanchaí, mór-chuid dhá shaol. I ndáiríribh ba san bothán sin a bhíodh an scoil ar cois blianta sul má bhfuair Séarlaí seilbh air”, Mac Seáin 1963: 52). Some information about the old school in Teelin has survived in Seán Mac mBriartaigh’s account: “The master who was in charge of the school by the shore was called Casseby. He had a school in a storehouse which the fishermen had by the old pier in Rinnakille and he used to take a penny a week from each student who was attending the school” (“[M]aighistir a bhí i gceannas ar sgoil chois-cleidhe darab ainm dó Casseby. Bhíodh sgoil aige i stóruo (store-house) a bhí ag iascaíri thíos ag an tsean-chéidh i Rann na Cille agus bhaineadh sé pinginn san tseachtain ó gach sgoilaire a bhí ag freastal ar an sgoil”, NFC M 1191, 503). Taylor (1995: 84, 254) reported that there was a local school in Teelin since at least 1825, “located among the more culturally and religiously uniform people of Teelin, Andrew Heagerty, a Roman Catholic, was schoolmaster to fifty-five Roman Catholics (38 male, 17 female) in a rented cabin; his salary was £6 a year”. In 1856, the cabin was replaced by a regular building (Ó hEochaidh 1942: 214).

73 Seán Mac mBriartaigh mentioned he heard the tale c. 1890; the recording by Ó hEochaidh took place on 20 November 1935 (NFC M 142, 1237–1263).

74 According to Mühlhausen, Ó Caiside learned the tale from his source before 1880: “S.C. heard the stories before his time in America. In 1880, S. C. travelled to the United States” (“S.C. hörte die Erzählungen vor seiner Amerikazeit... 1880 wanderte S. C... nach den Vereinigten Staaten aus”, Mühlhausen 1939: 6, 11).

75 NFC S 1045, 251–255. The collection was sent to the Irish Folklore Commission by M. Ó Rodhaigh, who was working under the guidance of Leon Ó Baoighill (schoolteacher).

Table 3. Multiple versions of the tale ‘*Gruagach na gCleas*’ by Séarlaí Mac Anna collected in the area of Teelin, 1890–1937*

Title	First heard	Learned from	Collected	Collector	Published	
‘ <i>Gruagach na gCleasanna</i> ’	before 1888	Séamas Ó Caiside	1937	Ludwig Mühlhausen	1939	Ludwig Mühlhausen
‘ <i>Mac Rí Éireann agus Ceann Gruagach na gCleasann</i> ’	?		c. 1890	John Ward	1895	Douglas Hyde
			c. 1890	John Ward	1933	D. Hyde
‘ <i>Gruagach na gCleasann</i> ’	?	<i>Brid Nic Mhuirheartaigh</i>	1925	Seán Ó hEochaidh	1937	Seán Ó hEochaidh
‘ <i>Gruagach na gCleas</i> ’	c. 1890	Seán Mac mBriartaigh	1935	Seán Ó hEochaidh		
‘ <i>Gruagach na gCleas</i> ’	c. 1896	<i>Brian Ó hEigearthaigh</i>	1936	Leon Ó Baoighill		

* The versions whose dependence on Mac Anna as the source cannot be proven have been italicised.

Morris (1913: 20–33).⁷⁶ A version of the tale was collected by Karl Tempel from Jimmy Shéamuisín Ó Domhnaill (1863–1948) under the auspices of the Wilhelm Dögen Plates Project in 1931 (LA 1236; LA 1241) and published by Séamus Ó Néill in 1932.⁷⁷

By looking at both Mac Anna’s and Ó Domhnaill’s variants outlined in Table 4 (next page) one can see at a glance that the congruence in style and language is striking — and the similarity between the two continues throughout the rest of the tale.

76 The tale was also included by Mac Seáin (1960: 17) in Mac Anna’s repertoire under the title ‘*An Crochaire Tárnocht*’. See Ó Súilleabháin and Christiansen (1963: 58–62, 63–5) for the ATU 300 and ATU 302 types’ versions collected in Ireland.

77 The edited version of Ó Domhnaill’s tale is available in Mac Congáil and Ó Duibhín 2009: 13–15 (and also online at <https://www.doegen.ie/node/2338>, accessed 28 December 2018).

Table 4. The beginning of Morris (1913) and Ó Néill (1932) versions of ‘An Crochaire Tárnochtá’

<i>‘An Crochaire Tárnochtá’</i> (an outline)	Morris 1913 edition (told by Mac Anna)	Ó Néill 1932 edition (told by Ó Domhnaill)
The king sets out traps to catch birds and is called ‘Champion of the Traps’ because of that	<i>Bhí rí cúigídh i n-Éirinn, ar bh’ainm dó Gruagach an Ghaiste... bhí gaiste éanacha aige, is ghabhadh sé lonndubh an uile mhaidín</i>	<i>Bhí rí in Éirinn, bhí gaiste aige fá choinne gabhadh éanach. Ghabhadh sé lon dubh achan lá agus bhaist na daoine ‘Gruagach an Ghaiste’ air</i>
The king sets his three sons to catch birds	<i>Bhí triúr mac aige, is chuireadh sé amach iad fá choinne an éin</i>	<i>Bhí triúr mac aige agus chuireadh sé na mic amach ar a seal fá choinne an éin</i>
The name of the youngest brother	<i>Cé h-ainm a bhí ar an fhear óg acht Donn Ó Dubhthaigh</i>	<i>C’ainm a bhí ar an fhear óg ach Donn Ó Dubhaigh</i>
The king sends the youngest brother one morning, who catches the bird and the bird speaks to him	<i>Chuir sé amach Donn Ó Dubhthaigh aon mhaidín amháin fá choinne an éin, agus nuair a bheir sé ar an éan ina lámh labhair an t-éan leis</i>	<i>Maidín amhain chuaigh Donn Ó Dubhaigh amach fá choinne an éin agus nuair a rug sé ar an éin, labhair an t-éan leis</i>

On the one hand, one could try to explain this by Ó Domhnaill’s dependence on Mac Anna as a source. On the other hand, there is nothing against proposing an alternative view, namely that Ó Domhnaill was familiar with Morris’ publication and learned his story from a book, rather than by listening to Mac Anna or another oral source;⁷⁸ yet, a totally different variant of the tale, recited by Ó Domhnaill exists, and was collected by his son in 1947 and published in 1948 (schematically, the above-mentioned versions of the tale are presented in the following Table 5).

78 Ó Domhnaill was a literate person and was familiar, for example, with printed folktale collections of European authors: his tale ‘*Ceamach na Luatha*’ (‘Cinderella’, Ó Domhnaill 2004 [1948]: 58–62) is an adaptation of the Grimms’ version of ATU 510A ‘Cinderella’, Uther 2011: 293–295, whereas the tale ‘*An Dá Chathal*’ (‘Two Cathals’, Ó Domhnaill 2004 [1948]: 78–88) is a retelling of Hans Christian Andersen’s ‘Little Claus and Big Claus’ (ATU Type 1535 ‘The Rich Peasant and the Poor Peasant’, Uther 2011 (Part II): 267–269), originally published in Danish in 1835; translated into English in 1872). This practice was quite frequent in late nineteenth-century Ireland. Storytellers sometimes narrated a version of a tale they had learned from a printed source to a folklore collector: see, for instance, a version of ‘*Tóraíocht Dhiarmada agus Ghráinne*’ (‘The Pursuit of Diarmuid and Grainne’), collected by Pedersen (Pedersen and Munch-Pedersen 1994: 186–236) from James Mollen in 1895, which the collector believed to have been taken by the informant directly from Joyce 1879.

Table 5. The tale ‘An Crochaire Tárnochtá’ in Donegal oral tradition

Source	Recorded	Collector	Published	Editor
Séarlaí Mac Anna (Teelin)	c. 1890	Henry Morris	1913	Henry Morris
Johnny Shéamaisín Ó Domhnaill (Rann na Feirste)	1931	Karl Tempel	1932	Séamas Ó Néill
	1947	Niall Ó Domhnaill	1948	Anraí Mac Giolla Chomhaill

A third solution is also possible, whereby both Ó Domhnaill’s and Mac Anna’s accounts go back to a common source. This argument can be confirmed by further variants of the tale circulating in the areas of Teelin and Rann na Feirste where the repertoire of both Mac Anna and Ó Domhnaill had a profound influence on a subsequent generation of storytellers.⁷⁹

As the evidence above demonstrates, Mühlhausen arrived to the Teelin area following in the tracks of a long line of collectors who were there before him. Having gained only limited access to the Teelin folklore tradition through his daily contact with a local informant, he proposed a hypothesis that five tales he collected from the latter owed their provenance to a copy of a chapbook that contained stories from *The Arabian Nights* and the Brothers Grimm’s collection. It would be foolish to try to prove or disapprove his theory in relation to ‘The Four Skilful Brothers’ (ATU Type 653) and the ‘The Brush-Making Man’ (ATU Type 567A) on the basis of the evidence provided (see Ó Súilleabháin and Christiansen 1963: 135–136, 125–126, respectively). However, would his thesis stand up in relation to the tale he did not say much about in his 1939 publication — ‘The Story of Two Jealous Sisters’, titled by the storyteller as ‘The Tale of the King of Greece’?

79 Mac Anna’s version lived on: Máirtín Ó Cadhain collected the ‘*Crochaire Tárnocht*’ tale from Brian Ó Baoighill (Ard an Rátha, Donegal) in 1957 who learned it from his father who, in his turn, learned the tale from Séarlaí Mac Anna (see Ó Baoighill 2007: 21, who spells the latter’s name as Cathal Mac Canna).

Chapter 3

A survey of folktale type ATU 707 in Ireland: '*Scéal Rí na Gréige*' from a national perspective

1. Synopsis of the tale '*Scéal Rí na Gréige*'

Chapters 3 and 4 will focus on the story (hereinafter Do 1) which, as I have already mentioned, Mühlhausen chose not to publish in his 1939 collection. It is entitled 'The Tale of the King of Greece' ('*Scéal Rí na Gréige*') — the title was supplied by the storyteller.¹ I have followed Stith Thompson's (1955–1958) classification system in my analysis of the international folklore motifs. Throughout the chapter, Thompson's motif numbers appear in square brackets; capital Roman numerals I, II, III, and IV indicate episodes in the tale, introduced below.

Do 1

- I. The three sisters take their turns to sit on a special wishing chair [D1151.2] and to make a wish [D1470.1]. The eldest sister wished to be married to the king's cook, the middle one to the king's baker, and the youngest to the king himself. The king, walking the streets of the capital with his servant [K1812.17],² happened to hear what they said [N455.4]; the next day, they were brought to the court and their wishes were granted [N201, L162].
- II. When the king was married for a year, his wife had a son. The two eldest sisters got rid of the child [S322.6] by putting the baby into a box [S141] and throwing the box into the river [S142]. The same thing happened to the queen's other children, a son and a daughter. Since nobody knew what really happened, the

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- 1 As I have mentioned in Chapter 2, section 2, the title '*Scéal Rí na Gréige*' is only found in Mühlhausen's draft transcript of Ó Caiside's tale. In the edited version of the tale, Mühlhausen provided the German title '*Die bösen Schwestern*' (Mn 4 SC KN, p. 70). The tale is contained in Mn 4 SC KN, pp. 70–87 = *Kladde II, Die bösen Schwestern*, pp. 1–17, and was recorded by Mühlhausen between 7–8 October 1937. Appendix 1 contains the complete Modern Irish text of the tale (in the normalised spelling; the dialectal forms appear in the footnotes) together with its translation into English and German; Appendix 2 contains a table listing all of the international folklore motifs found in the versions of the folktale type ATU 707 discussed in Chapters 3–5.
 - 2 Initially, Ó Caiside spoke of the 'mayor of the city' (Ir. *maere an bhaile mhóir*, Mn 4 SC *Kladde II, Die bösen Schwestern*, p. 1); during the second recitation of the tale, Ó Caiside replaced the mayor with the king (Ir. *rí*). Incidentally, the tale '*Mac Lord Tierney*' (Mn 4 SC KN, pp. 26–32, recorded by Mühlhausen on 28–29 September 1937) included a mayor as the future father-in-law of the main character.

king was reluctant to follow the queen's sisters' advice to put the queen to death [K2116.1.1]; instead, she was put into a dungeon [R41.3, S410]. In turn, the children were rescued by a miller [R131.2, N791]. He and his wife brought them up as they had no children of their own.

- III. When the stepparents died, they left their house to the two boys and their sister. One day, when the boys were away hunting, an old lady visited the house [N825.3]. The lady asked the girl if she could permit her to come in to say the Rosary. Once the old woman was finished with her prayers, she spoke to the girl and informed her of three wonderful things which she could obtain for her house: a tree, blossoming all year round [H1333.1.1], a fountain with a constant supply of water [H1321.1] and a singing bird [H1331.1.1]. The old woman told the young lady where she could find the three marvels; when her brothers arrived from their hunt, she told them everything.

The next morning, the eldest brother departed, providing his sister with a small knife as a life token [E761]. He travelled for ten days and came across an old man in a hut [H1233.1.2]. The man warned him of the dangers of his journey and gave him a ball [D1184.1] that would bring him to the top of the hill where the three marvels were to be found. The old man also warned him not to be afraid of anything, and the eldest brother carried on. On his way, he heard a great rumble and noise [E402.1.5], turned around and was turned into a rock of stone [D471]. The same day, his sister could not take the small knife out of its sheath and she realised her brother was lost [E761.4; cf. E761.4.7].

Next was the turn of the middle brother. He left rosary beads to his sister as the token of his safety and left. On his way to fetch the three magical objects, he was similarly turned into stone [D471]. When this happened, his sister could not move the beads any longer [E761.4.8] and realised that her second brother was lost.

The next morning, she went off dressed in her brothers' clothes [K1837], and met the same old man. Contrary to her brothers, who were able to converse with him, she could not hear a word because of the old man's beard. She cut it with her scissors, and he gave her plenty of advice as to how she should succeed in fetching the three marvels [H1233.1.2, H1321.1, H1331.1.1, H1333.1.1]. He fastened a pin to her hair [D1182]; she departed and went up the hill. She came to a cage, spoke to the magic bird [B211.3], and the bird instructed her to fill two bottles with water from the well nearby. Then she came down the hill, sprinkling the water on the stones along her way [D766.1.2], and all the stones turned into fine men, including her two brothers [E80, R158].

Then the siblings returned home. The sister put the cage with the bird in her room, and the bird instructed her to thrust the sprout of the blossoming tree in the garden [D950], and put the basin there as well, making a fountain by pouring a drop of the magic water she had brought [D925].

- IV. One day the boys went hunting [H1592], and they met the king. He tested their skill at shooting, and the eldest boy shot a big lion [H1591]. The king invited them to dinner in his palace, but they declined, saying they should consult with their sister first [C286.1]. At home, they hesitated to tell their sister of the king's invitation. The next day, the king met them again and the invitation again followed; they declined for the second time, but this time they informed their sister of the invitation. She asked them to invite the king back to their house for a meal when they went to the king's palace. When the king came to dinner at the house of the two brothers and their sister, he was served a cucumber stuffed with pearls

[cf. H71.3], which the girl prepared for him following the magical bird's advice [B211.3]. When he asked how he should eat this meal, the magical bird answered that it was not any harder for him to eat it than to put the queen in prison. The bird also explained that the two brothers and their sister who were present in front of him were his royal children [B131.2, H252]. So the king freed the queen, took the children with him to the palace [S451] and banished the queen's jealous sisters [Q261].

2. International folktale type ATU 707

The tale belongs to a genre of international folktales ('tales of magic') which fall under the type ATU 707, 'The Three Golden Children', previously called 'Three Golden Sons'. The type is normally composed of four main episodes (I. *Wishing for a Husband*; II. *Calumniated Wife*; III. *The Children's Adventures*; IV. *Restoration of Children*) that are constituted of smaller motifs. I have split Hans-Jörg Uther's synopsis of tale type ATU 707 (2011: 381–382) into these four episodes, restoring Stith Thompson's original division (1928: 111–112 and 1961: 624):

- I. Three girls boast that if they marry the king [N201], they will have triplets with golden hair [H71.2, 71.3], a chain around the neck [H71.7], and a star on the forehead [H71.1]. The king overhears the youngest and marries her. [L162, N455.4]
- II. When she gives birth to three marvellous children, the elder sisters substitute animals (dogs) [K2115]. She is imprisoned (banished) [K2110.1, S410], her children are exposed [S142], but are rescued by a miller [R131.2] (fisherman [R131.4])
- III. When they have grown up, the eldest son sets out to find his father [H1381.2.2.1], to seek a speaking bird [H1331.1.1], a singing tree [H1333.1.1], or the water of life [H1320, H1321.1, H1321.4, H1321.5]. He and his brother both fail and are transformed into marble columns [D231.2]. The sister, with the help of an old woman [N825.3], succeeds in rescuing them [R158] and in bringing back the magic objects.
- IV. The attention of the king is drawn to the children and the magic objects [H151.1]. The bird of truth reveals the whole story [B131.2, K1911.3.1]. The children and their mother are restored; the sisters are punished [Q261, S451].

In the following analysis of the Irish ecotypes of the tale, the four episodes are used in their respective synopses to provide a reader with key pointers for comparing the tales' various versions. Despite the absence of the magical traits of the children contained in the first episode above, Ó Caiside's tale agrees with the international tale type ATU 707 outline, in respect of a number of the episodes contained therein, as well as the nature of the actions carried out by the tale's protagonists throughout the narrative.

In Ireland, two versions of tale type ATU 707 are listed in Seán Ó Súilleabháin's *Handbook of Irish Folklore* (1942: 571),³ Ó Caiside's story falling under the first one:

A girl marries her master (king) [N201] and is banished by him [S410] when three children are stolen [K2110.1]. The two sons grow up [H1381.2.2.1] and set out to find the Singing Tree, the Golden Bird and the Water of Life [H1321.1, H1331.1.1, H1333.1.1]. They fail to follow an old man's advice [H1233.1.2], and are turned into stone [D231]. Their sister succeeds [R158] and brings back the magic objects; the bird tells the whole story [H252, B131.2, B211.3]. Their mother is reinstated [S451] and the culprits punished [Q261].

In contrast to Ó Caiside's tale, Ó Súilleabháin's summary of the Irish ecotype of ATU 707 does not contain the opening episode I. *Wishing for a Husband*; the newly born children are stolen rather than having animals substituted for them; the position of the king in the identification of his children is not clear. Below, I will look at the type's variants from multiple locations across Ireland, with a view to identify different ecotypes and their distribution.

3 The second variant of the Irish ecotype of ATU 707 involves a slightly different plot: "The eldest daughter of an old king wishes to marry a young neighbouring king as do her two sisters. She marries him and golden-crowned twins are born in the father's absence. The sisters substitute puppies and bury the twins. The king, in anger with his wife, orders her to be buried shoulder-deep in earth and fed until she dies. He marries one of her sisters. Two music-playing trees that grow from the twins' graves are cut at the request of the king's new wife and made into beds. The queen has the beds burned as they speak continually; two sparks from the blaze enter a river; here fishermen later catch two golden-scaled fishes which become two boys when washed in the dew and dried in the sun. They enter the palace and tell the king that they are his sons. The new queen with her mother are punished, and the rightful queen restored" (Ó Súilleabháin 1942: 517). An example of this type is found in a version recorded by Proinnsias De Búrca from Tomás Ó Cadháin (24 years old, from Corr na Móna, Galway), on 14 October 1935, who learned it from Pádraic Ó Cadháin (86 y.o.) (NFC M 164, 76–90). It contains a number of details that make it slightly different from the ecotype outlined by Ó Súilleabháin above:

- The three daughters in question are from a farmer's (rather than from a royal) family;
- The twins have golden stars on the crowns of their heads and long golden hair;
- The royal mother (rather than the sisters) substitutes the babies for puppies;
- The royal mother asks the trees to be cut and then burnt;
- The twins are not allowed into the palace and have to fight their way in;
- The twins are invited by the new queen who is sitting on a couch with twelve pillows around her;
- When the twins tell their story to the king, each time a part of the story is told, a pair of pillows falls off;
- The twins are finally recognised by removing their caps and demonstrating the golden stars on their brows and their golden hair.

2.1. Irish ecotypes of ATU 707

In the manuscripts of the National Folklore Collection, thirty-nine variants are found identified only as type ATU 707 and thirty-five variants identified as type ATU 707 combined with one or more additional types (Ó Súilleabháin and Christiansen 1963: 141).⁴ In an Irish-language version of Ó Súilleabháin's *Handbook*, a slightly different summary of the Irish ecotype is recorded:

(81) Three girls were saying that they would like to marry the king. The king listened to them. He married the youngest of them. They had three children; the sisters snatched them away. The mother is blamed. The children looked for their father: Talking Bird, Singing Tree, Water of Life etc. They are turned into whinstone. The sister rescues them (A. T. 707).⁵

The overview of the tale type ATU 707 variants available in the holdings of the National Folklore Collection (UCD, Dublin) led me to distinguish four major ecotypes. The first ecotype is the closest to the outline of the established international type, the second being a concise version of the first, and the third and fourth diverging markedly from the first. The third ecotype includes the magical transformation of the “golden twins” through the three forms of animate existence within the worldview of the tale — i.e. from a plant to an animal to a human being. The fourth ecotype normally credits a zoomorphic being with the rescue and raising of the children. In what follows, I have broken each ecotype into its major episodes, indicated by uppercase Roman numerals as above. Motifs in each episode are indicated by lowercase letters enclosed

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- 4 Of those of a mixed nature, the most popular combinations include nine variants of ATU 707 combined with ATU 425 ('Quest for the Lost Husband'), and nine variants of ATU 707 are combined with ATU 510A 'Cinderella' (see below, section 3.1). The ATU 707 + ATU 425 tales include 'An Tarbh Connra' (the protagonist is turned into a man during the night and stays in the form of a bull during the day), collected by Seósamh Ó Flannagáin from Mairtín Ó Flathartaigh, Bungowla (Ir. *Bun Gabhla*), Inis Mór, Árann, Co. Galway, on 9 December 1931 (Ó Flannagáin 1939: 71–75). A second variant of this mixed type is a Leitrim tale (Duncan 1893: 190–194; a direct parallel to the tale is 'The Three Daughters of King O'Hara', published by J. Curtin 1890: 50–63): the three daughters marry three men, two in the form of seals and the third in the form of a white dog. A third variant is a tale from Mayo that presents a mixture of ATU 707, ATU 425 and ATU 302 (McManus 1915: 185). In this tale, the three sisters married three men, two who took the form of seals and a third who took the form of a white fawn. The fourth variant was collected in Donegal and published in *Ireland's Own* (62: 660). All of these variants are focused on the quest for the lost husband (ATU 425) rather than on the fate of the three children, and the main character is a man transformed into the form of an animal (a bull, a seal, a white fawn, a white dog, a black dog) and is sought after by his young wife in the Eastern World.
- 5 "(81) Triúr cailíní a bhí á rádh gur mhaith leo an Rí do phósadh. An Rí ag eisteacht leo. Phós sé an duine ab' oige aca. An triúr leanbh a bhí aca sciob na driféaracha leo iad. Milleán ar an máthair. Na leabhaí ar lorg a n-athar: Éan na Cainnte, Crainn an Cheoil, Uisce na Beatha esrl. Iad ina gclocha glasa. Saorann an dríofúr iad (A. T. 707)" (Ó Súilleabháin 1937: 98).

in parenthesis (e.g. (a), (b), (c) etc.). Motif variations are also enclosed in parenthesis and a superscript number is appended to each variation. They are separated from the rest of the text by a dash (e.g. — (a¹), (a²), (a³) etc.). If a corresponding motif number is found in Thompson's index (1955–1958), it is provided in square brackets. Each ecotype is furnished with a list of variants available throughout Ireland (both in Modern Irish and English), broken up by county, with both the archive reference and an outline of each variant according to the episodes and motifs contained therein.⁶

2.1.1. *ATU 707 in Ireland: Synopsis of ecotype A*

The first Irish ATU 707 ecotype contains all four episodes of the international tale type ATU 707, as well as a wide variety of motifs and themes. It opens with the initial episode, where the three sisters boast about choosing their future husbands — the most common choice for the eldest sister's future husband being a butler, and the middle sister's a baker. The future husband of the youngest sister overhears the conversation and marries her. In the second episode, when the youngest sister gives birth to her children, they are substituted for two puppies and a kitten (the most common variations include a puppy, a kitten and a piece of wood or a puppy, a kitten and a lamb). The children are thrown into the river in a box or in a basket, and they are picked up and raised in their foster-parent's home. The third episode opens with the two brothers hunting away from home, and an old woman (or an old man) visits their sister to tell her about the three magical objects. The brothers depart to fetch the objects and are turned into whinstone. The sister manages to fetch the objects and revive her brothers. In the fourth episode, the children are introduced to their royal father by the magical bird and the malicious sisters of their unfortunate mother are punished by being burned alive. Further details are provided below:

ATU 707 Irish ecotype A

- I. (a) Three girls boast about their future husbands. The eldest two boast they will marry
 - (b) the king's servants — (b¹) a butler; (b²) a butcher; (b³) a cook; (b⁴) a baker; (b⁵) a farmer with a big supply of flax; (b⁶) a farmer with a big supply of wool; (b⁷) a servant; (b⁸) a coachman — the youngest wishes to marry the king [N201].
 - (d) The king overhears the conversation [N455.4] — (d¹) the conversation is reported by the king's attendant — (e) questions them [the next day] to grant their wishes — (e¹) proposes to the youngest, asking her father's permission — (f) marries the youngest [L162] — (f¹) takes her sister to live with them.

6 MSS NFC M 1235, NFC M 1631 and Mn 4 have been added to the list available in Ó Súilleabháin and Christiansen 1963.

- II. When she gives birth to three children (born with golden necklaces around their necks [H71.7]), the elder sisters (a) substitute animals [K2115] — (a¹) two puppies for boys and a kitten for the girl; (a²) a puppy, a kitten and a squirrel; (a³) a rat, a dog and a cat; (a⁴) a puppy, a kitten and a log ('a stumpy stick'); (a⁵) a puppy, a kitten and a lamb; (a⁶) a puppy, a kitten and a piglet; (a⁷) three chicks; (a⁸) a piglet, a puppy and a lamb. (b) She is accused of killing her children [K2116.1.1] and is (b¹) imprisoned [Q471.1] — (b²) banished; (b³) killed; (b⁴) thrown to wolves [K2110.1, S410]. (c) The sisters get rid of the children [S322.6] by throwing them into a river in — (c¹) a basket [S141]; (c²) a box; (c³) a cradle. (d) They are rescued by (d¹) a miller [R131.2] — (d²) a fisherman [R131.4]; (d³) a gardener; (d⁴) an old man; (d⁵) a herdsman; [(d⁶) a game keeper; (d⁷) a gatekeeper's wife; — and payment is promised]; (d⁸) a mayor.
- III. (a) They grow up in their foster-parents' house — (a¹) the foster-parents build a separate house for the royal children when they grow up. (b) The brothers are given to hunting — (b¹) they visit a local fair [(b¹) are accused of low birth]; (b²) the sister sees a dream about their royal parents. (c) When the brothers are away (c¹) an old woman — or (c²) an old man; (c³) a female ghost — visits to entice the children to seek a speaking bird [H1331.1.1], a singing tree [H1333.1.1], and the water of life [H1320, H1321.1, H1321.4, H1321.5]. (d) The two brothers go to fetch the objects for the sister — (d¹) they follow a rolling ball [H1226.4]. (e) They leave life tokens with her [E761.7.2, E761.4.8] — (e¹) the well of water of life serves as life token. (f) When they reach the place where the objects are, the brothers disregard advice from an old man [N825.2] — (f¹) a magic dog⁷ — and are transformed into stones [D231.2]. (g) The sister puts on men's clothes [K1837]. (h) The youngest sister — (h¹) the youngest brother — succeeds in rescuing the brothers [R158] (h²) by plucking her ears [J672.1] — (h³) by following an old man's advice — and (i) disenchant them — (i¹) with a magic wand [D771.4]; (i²) by sprinkling them with the water of life [D766.1.2]; (i³) with a drop of blood from the talking bird's toe. When they come down the hill, the old man (j) is dead — (j¹) is disenchanted [*into a giant]; (j¹) the old man's children are disenchanted; (j²) disappears; (j³) follows them home; (j⁴) speaks to them. (k) The disenchanted princes woo the youngest sister. The children bring back the magic objects.
- IV. (a) The brothers go hunting and meet the king showing their skill — (a¹) shooting [H1592]; (a²) dog-hunting. (b) They are invited to dinner — (b¹) a wedding — in the royal palace, (b²) they forget about the invitation; (b³) the king provides them with a memory token. (c) The brothers — (c¹) the sister; (c²) the mayor — invite the king to their home. (d) The king is offered an extraordinary meal (d') cooked by the old woman — (d¹) accidentally visits. (e). The bird of truth [B131.2, K1911.3.1] — (e¹) the water of life; (e²) the children's foster-father; (e³) the old man; (e⁴) the old woman — reveals the whole story. (f) The children and their parents are restored — or (f¹) the children stay with foster-parents; (f²) the children and their mother are recognised by having the same body mark — a mole; (g) the queen's sisters are banished [Q261, S451] — (g¹) punished by being burned alive; (g²) by fastening them to a wild horse and setting it loose; (g³) by turning them into servants; (g⁴) by turning them into wild pigs; (g⁵) by shooting them down; (g⁶) by beheading; (g⁷) by putting them into prison.

7 Cf. the first Irish ecotype of the ATU Type 510A as outlined in Ó Súilleabháin 1942: 565.

Manuscripts

Clare

NFC M 39, 358–368: I a, b⁴, b¹, d, e, f, II a, c², d³, b¹, III a, b, c, d, e, f, g, h², i¹, IV a, b, c, d, e, f, g¹

Galway

NFC M 65, 264–271: I a, b³, b¹, d, f, II a, a¹, b¹, c², d², III a, c¹, d¹, f, h², i², j², IV c, d, e, f, g¹

NFC M 72, 317–323: I e, II a², b², c, d⁴, III a, b, c¹, d, h², i¹, j, IV a, b, c, d, e, f + ATU 444

NFC M 403, 534–562: I b¹, b⁴, d, e, f, II a⁴, c¹, d⁸, III a, b, c¹, d, e, f, d¹, h, i¹, j¹, IV a, b, c, d, e, f, g¹

NFC M 785, 310–328: I a, b⁵, b⁶, d', e, f, II a⁵, b², c², d⁴, III a, b¹, d, e, h², i², j^{1*}, IV b¹, e¹, f, g¹

NFC M 785, 569–578: I a, b⁶, b⁵, d', f, II a⁵, c², d⁵, III a, b, e, h², i², IV c¹, e¹, f, g¹

NFC M 801, 502–532: I a, d, b², b⁴, e, f, II a⁴, c², d³, b¹, III a, b, c¹, e, f, d¹, h³, i³, j¹, IV a, c, d, e, f, g¹ + ATU 444

NFC M 802, 464–479: I a, b⁴, b³, d, e, f, II a⁴, c¹, d³, b¹, III a, c¹, d¹, e, f, h², i², IV a, b, b², b³, c, d, e, f

NFC M 826, 416–429: I a, b⁶, b⁵, d', e, f, II a⁵, b³, c², d⁵, III a, b, e, h², i¹, IV c¹, e¹, f, g

NFC M 839, 255–260: I b¹, b⁸, f, II a¹, b¹, c², d², III a, c¹, d¹, h³, i¹, IV a, b, c¹, d, e, f

NFC M 840, 181–189:⁸ I a, b⁸, b¹, f, II a⁴, b¹, c, d³, III a, b, c¹, d, e, f, g, h, i¹, j, IV c, e, f

NFC M 1025, 249–263: I a, b³, b⁴, d, e, f, II a⁴, b¹, c¹, d³, III a, b, c¹, d¹, e, f, h², i², j¹, IV a, b, c¹, e, f, g¹

NFC M 1235, 3–53: I a, b⁵, b⁶, d', e¹, f, II a⁵, b³, b⁴, c², d⁸, III a, b², b, b¹, e¹, f¹, h², i², k, j¹, IV d¹, e¹, f, g

NFC M 1631, 98–136: I a, b, d, f, II c¹, d³, f, III d, e, f, h¹, i¹, IV a, c, d, e, g³

Kilkenny

NFC M 98, 314–326: I a, b², b⁴, d¹, e, f, II c¹, d³, a⁴, b¹, III a, d¹, e, f, h², i, IV c, e, f, g

Mayo

NFC M 250, 757–767: I a, b¹, b⁴, d, e, f, II a⁴, b¹, c¹, d⁸, III a, d, f, h², i¹, j, IV c², e³, g, f⁹

NFC M 313, 528–542: I a, b⁷, b⁸, d, e, f, II a⁶, b¹, c¹, d⁸, III a, b, IV a, b, e³, f², g⁶

NFC M 342, 439–477: I b⁴, b¹, d, e, f; II a⁴, b², c¹, d⁴, III a, a¹, b, c¹, d, e, f, d¹, h², i¹, j, IV a, b², b³, c, d, e, f, g

NFC M 1191, 386–400: I f, f¹, II a⁸, b³, c², d², III a, b, c³, d¹, e, f, h³: h², i¹, j³, IV d¹, e³, f¹, g⁵

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- 8 The version includes a magic chair left by deceased parents where the three sisters make their wishes; the royal wife gives birth to one brother and two sisters.
 - 9 This version includes golden apples among the three magical objects along with the golden water and singing tree (cf. NFC M 484, 87–96 for another version that contains such magical objects as fetched by the children).

Roscommon

NFC S 260, 152–164: I a, b⁴, b¹, d¹, f, II c¹, a³, d⁵, b¹, III b, c¹, d, e, f, h², i¹, IV a, c, d, f, g⁴

Kerry

NFC M 782, 3–20: I b⁴, b⁸, f, II a⁴, b¹, c¹, d², III a, c¹, d, e, f, h³, i², j⁴, IV a, a², b, c, d, d¹, e⁴, f, g⁷

Cork

NFC S 407, 541–547: I a, b², b⁴, d¹, f, II c, d⁶, b¹, III a, c², d¹, e, f, g, h³, i², IV a, b, c, e, f

Donegal

Mn 4 SC KN, 70–87: I a, b³, b⁴, d, f, II c², b¹, d¹, III a, b, c¹, e, d¹, f, g, h, i², j, IV a, a¹, b, b², c, d, e, f, g

NFC M 338, 49–68: I a, d, b¹, b⁴, f, II [H 71.7], a¹, b¹, c, d⁷, III a, c¹, d, f, h³, i¹, j¹, IV c¹, e, g¹, f

NFC M 594, 279–296: I a, b¹, b⁴, d¹ + d¹, e, f, II a⁶, b¹, c², d¹, III a¹, b, c¹, e, d¹, f, g, h, i², IV a, b, c, d, e, f, g

NFC M 626, 451–463: I b¹, b⁴, d¹, e, f; II a⁷, b¹, c, d³, III a, c², e, d¹, e, f, h³, i¹, IV a, b, b², b³, c, d, e, f

2.1.2. ATU 707 in Ireland: Synopsis of ecotype A'

The ecotype identified as A' is shorter. It skips the first episode so that we know that the youngest sister has already married her master and is being accused of killing her own children. The children are saved by the gardener. When they grow up, the brothers are either instructed or else they read in a book about the magical objects. Setting to fetch them, they are turned into whinstone and are rescued by their sister (or the third brother) who disenchants them with a magical wand. The king finds out about the magical objects and visits the children. The bird (or a foster-parent) tells him that these are his children.

ATU 707 Irish ecotype A'

I–II. A girl [her sisters marry (a¹) a butler; (a²) a cook; (a³) a coachman] marries (b) her master (a king) — (b¹) the king's son [N201] — and is imprisoned by him [S410] when he is told the three children (born with stars on their foreheads [H71.1]) are (c¹) dead [K2110.1] — (c²) substituted for animals; (c³) she had no children at all; (c⁴) were eaten by their mother [K2116.1.1.1]. (d) The wife is banished (with the children). The children are saved by (e¹) a gardener — (e²) an old man; (e³) a fisherman; (e⁴) a miller; (e⁵) a butcher.

III. (a) The two sons and a daughter, when grown up, set out for [H1381.2.2.1] — (a¹) are instructed by a visitor to; (a²) read in a book about — the Singing Tree, the Golden Bird and the Water of Life [H1321.1, H1331.1.1, H1333.1.1]. They (b) disregard an old man's advice [H1233.1.2], and (b¹) are turned into stone [D231]; (b²) they follow a rolling ball to fetch the magic objects [H1226.4].

(c) Their sister — (c¹) the third brother — succeeds [R158], disenchants them by

(d¹) magic wand [D771.4] — (d²) the water of life [D766.1.2]. (e) The children bring back the objects.

- IV. (a) Attention of the king is drawn to the children and the magic objects [H151.1]. — (a¹) The king is invited to visit the children. (b) The bird — (b¹) a foster-parent; (b²) the children themselves — tells the story [H252, B131.2, B211.3]. (c) Their mother reinstated [S451]. (d) The culprits are punished [Q261 (d¹) by putting them into prison. (e) The royal family is reunited.

Manuscripts

Galway

- NFC M 72, 306–316: I–II b, c², e², III a, a¹, b¹, c, d¹, e, IV a, a¹, b, c, e
 NFC M 78, 64–69: I–II b, c¹, e¹, III a, b, b¹, c, d¹, e, IV b, c, d
 NFC M 484, 87–96:¹⁰ I–II b¹, [H71.1], c³, e⁴, III a, a¹, e, IV e
 NFC S 8, 288–301:¹¹ I–II a¹, a², b, b¹, c³, e², III a¹, b, c, d¹, e, IV a, b¹, c, d¹, e

Roscommon

- NFC S 250, 188–190: I–II e³, IV a, b², [H51.1], e

Donegal

- NFC M 322, 61–69: I–II a¹, a², b¹, c¹, e¹, III a, a², b, b¹, c¹, d¹, e, IV a, b, c, d
 NFC M 479, 523–532: I–II a¹, a³, b¹, c³, e¹, III a¹, a², b, b¹, c¹, d¹, e, IV a, b¹, c, d
 NFC M 787, 539–561: ATU 460B + ATU 510A¹² + I–II b¹, c¹, e¹, III a¹, b, b¹, c, d¹, e, IV a, b, c, d
 NFC M 1170, 173–186: I–II a¹, a³, b¹, c³, e¹, III a², b, b¹, c¹, d¹, e, IV a, b, c
 NFC S 1069, 149–178: ATU 460B + ATU 510A¹² + I–II b¹, c⁴, e¹, III a, a¹, b, b¹, b², c, d¹, e, IV a¹, b, c, d¹, e
 NFC S 1071, 57–63: I–II b, c², e⁵, III a, b¹, c, d¹, e, IV a, b, c, e

2.1.3. ATU 707 in Ireland: Synopsis of ecotype B¹³

The ecotype B is different at the outset in that the sisters offer to perform various tasks for their future royal husband.¹⁴ The twins are born with stars on

10 This variant supplies the golden apples [H1333.3.1.1] from a magic apple-tree [D950.10] in a magic garden [D961] governed by a bull as the equivalent of the three magical objects recurrent in all the other ATU 707 versions, except for NFC M 250, 757–767.

11 This variant includes three brothers and one sister.

12 Corresponds to the second ATU 510A ecotype in Ireland as in Ó Súilleabháin 1942: 565.

13 Corresponds to the second ATU 707 ecotype as in Ó Súilleabháin 1942: 517. See footnote 3.

14 The tasks depicted in the Irish ecotype B of ATU 707 are similar to those carried out by the elder sisters in forms of type ATU 707 common in Russia and Eastern Europe (see Oranskij 1970: 174–176), where the elder sisters pledge to prepare a feast and to weave a beautiful garment for their future royal husband.

their foreheads and a golden necklace around their necks. When they are killed and buried, magical trees grow from the graves. In the meantime, their mother is punished and the king marries her eldest sister. Finally, the magical twins are revived and fight their way back into the royal palace to tell their story.

ATU 707 Irish ecotype B

- I. The three daughters of (a¹) an old king — or (a²) a farmer; (a³) a shop keeper — wish to marry (b¹) a young neighbouring king — or (b²) a king's son. They offer (c¹) to bake a tasty bread; (c²) to weave a beautiful shirt; (c³) to knit a pair of socks for their husband. He marries the one who offers to bear him wonderful children.
- II. (a) The twins; — are born with (b¹) golden hair [H71.2, 71.3] — each with (b²) a chain around their necks [H71.7], (b³) a star on their foreheads [H71.1]. The eldest sister(s) substitute(s) the children with (c¹) a puppy, (c²) a kitten. The children are (d¹) buried — or (d²) thrown into the river. The king orders his wife to be punished and (e¹) she is buried knee-deep in earth and fed until she dies — (e²) the eldest sister casts a spell on her. (f) The king marries the eldest.
- III. (a) The children are raised by a mayor. (b) The eldest sister finds out about the children and boils them in a pot. (c) Their bones are buried in the ground. (d¹) Two music-playing trees grow from the twins' graves. The trees are cut at the request of the king's new wife and made into beds. The queen has the beds burned as they speak continuously; two sparks from the blaze enter a river, where fishermen later catch two golden-scaled trout which become two boys when they are washed in the dew and dried in the sun. (d²) A beautiful tree grows from the grave. The heifer passes by the tree, eats its leaves and gets pregnant. The king inquires of a mayor as to the cause of this, and the mayor reveals the whole story. The black warrior is born by the heifer. [(e) = ATU425. The black warrior departs to the Eastern World.]
- IV. (a) The magical child(ren) fight(s) to enter the palace. (b) The child(ren) enter the royal hall and tell(s) their story. (c¹) The eldest sister and (c²) her mother challenge the truth of the story. (d) The children's maternal relatives are punished, and the rightful queen is restored. [(e) = ATU425. The black warrior returns to the Eastern World to marry the princess].

Manuscripts

Galway

NFC M 164, 76–90: I a², b², c¹, c², II a, b¹, b³, c¹, d¹, e¹, f, III d¹, IV a, b, c¹, c², d

Published

Galway

Ó Flannagáin 1939: 71–75: I b², II a, c¹, c², d², e², f, III a, b, c, d², e, IV a, b, c¹, d, e

2.1.4. ATU 707 in Ireland: Synopsis of ecotype C

The Irish ecotype C of tale type ATU 707 can be entitled “The Children of the Wild Sow”, as the children are saved by a zoomorphic creature most

often identified as ‘a wild sow’ (*muc allta*), but also ‘a sea beast’ (*ollphéist*), ‘a porpoise’ (*muc mhara*) and ‘a mermaid’ (*maighdean mhara*).¹⁵ The creature brings them up and later takes them to see the royal capital. The ecotype is constituted of six episodes, and the first and the third are strikingly dissimilar in different variants. Similarly to episode I of ecotype B, it starts with the sisters offering a choice of certain tasks to their future husband. However, at least four versions have a Cinderella-type opening where the rich man married the youngest daughter who was ill-treated at home. The children are thrown into the sea by their midwife, where they are picked up by the magical creature who raises them, while their mother is either punished or else thrown into the sea as well. Their foster-parent gives a golden objects to the children, they are stolen by the midwife and the brothers are turned into birds. In other versions, the midwife kills the children’s foster-parent and enchants their father. The brothers and their father are finally disenchanting, the children are recognised by their father and the midwife is punished by being burned alive.

ATU 707 Irish ecotype C

- I. Three sisters offer (a¹) to knit a piece of clothing — (a¹) to knit a pair of socks; and (a²) to make up a piece of clothing — (a²) to make a beautiful shirt — for a rich man. (b) He questions them about their wishes. (c) He marries the one who offers to bear him wonderful children.
- IA. (a) The daughter of a king — (a¹) of a farmer — is ill-treated at home. She marries a horseman who (b¹) proposes to marry her; (b²) saves her from drowning; (b³) chooses her after a hunting contest.
- II. (a¹) The eldest sister — (a²) the stepmother of the youngest sister — learns the trade of a midwife, attends the youngest sister at child birth. She gives birth to children with golden (b¹) stars on their foreheads — (b²) hurley sticks and hurley balls; (b³) rings on their foreheads and on their backs; (b⁴) bracelets; (b⁵) hair. The children are thrown into (c¹) the stables the first night and into the sea on the second night — into (c²) the forest; (c³) the river; (c⁴) the sea — where they are taken care of by (d¹) a wild sow — (d²) a porpoise; (d³) a sea beast; (d⁴) a mayor on a faraway island; (d⁵) a mermaid; (d⁶) a kitten — the queen’s fairy godmother. (e) The royal wife is imprisoned — (e¹) transformed into a stone; (e²) thrown into the sea by the midwife; (e³) thrown into the river by the king — (f) the “midwife” — (f¹) the eldest sister — is now married to the king. The children are substituted for (g¹) a kitten, a piglet and/or a puppy — (g²) a barnacle goose and a dove; (g³) a kitten, a piglet and a crow.
- III. (a) The wild animal brings the children ashore; (a¹) they come in a boat — (a²) in the animal’s womb. (b¹) The animal lets them out — (b²) they stay in the boat. The animal is killed (c¹) at the instigation of the midwife — (c²) by the king.
- IIIA. The royal father is transformed into an otter through the charms of the midwife. He follows the godmother of his wife in the form of a dove seeking his children.

15 One version speaks of ‘a mayor’ (Ir. *maor*, gen. *mara*) — could this be due to the allophonic near-sameness with *mara* in the *maighdean mhara* as one of the foster-parents of the “golden children”?

- IIIB. (a) The children live in the forest and attract the attention of the midwife. (b) She poisons the wild sow and the two brothers — (b¹) arranges a hunt to kill the sow. (c) The sow leaves golden objects with the children.
- IV. (a) The children find themselves on an island. They live (b) in a castle — (b¹) in a cabin. (c) An old man visits them, then goes to see the midwife and reports about the golden objects that belong to the children. (d) The midwife asks the visitor to steal the golden objects for her. (e) When he does so, the boys are turned into birds.
- V. Their sister (a¹) gives birth to a fox pup that returns the golden objects — (a²) goes away herself to fetch the objects; (a³) goes away seeking to bring her brothers back to life. (b) The brothers return to their human shape once the objects are retrieved — (b²) are brought back to life once their sister gets a healing balm; (b³) the royal father returns to his human shape once his son recognises him. (c¹) The sister transforms the fox pup and her fox husband into humans with a magic wand.
- VI. (a) The children are invited to dinner — (a¹) they enter their father's house; (a²) they enter their father's swineherd's house; (a³) they enter a shopkeeper's inn. The truth is revealed: (b¹) the sister speaks — (b²) the sister's offspring speaks; (b³) the royal father recognises the children by (b^{3A}) getting clues from his wife — (b^{3B}) reading a magical book. (c) Their mother is reinstated, the royal family reunited. The midwife is punished (d¹) by being burned alive — (d²) by being shot; (d³) by fastening her to a pair of horses and setting them loose; (d⁴) by drowning.

Manuscripts

Donegal

NFC M 510, 377–398, 518, 1a–2: ATU 425 + II a¹, b⁴, c¹, d¹, e, f, III a¹, b², c¹, IV a, b, c, d, e, V a¹, b, c¹, VI a, b², c, d¹

NFC M 223, 3736–3745: IA a, b¹, b², II a², b², b⁴, c⁴, d², e, f, g¹, III a, c¹, IV a, b, c, d, e, VI a [+ V b +], b¹, c, d¹

NFC M 590, 495–509: IA a¹, b¹, II a¹, c², d¹, e, f, IIIB a, b, V a³, b², VI a¹, b³, c, d²

NFC M 620, 342–382: IA a¹, b¹, II a¹, c⁴, d⁵, e, IIIA, IV a, V b³, VI a¹, c, d²

Mayo

NFC M 805, 332–344: I a¹, a², b, c, II a¹, b³, c³, d⁴, e¹, IV a, b, c, d, e, VI a [+ V b +], b¹, c, d¹

Galway

NFC S 3, 142–145: I a¹, a², b, c, II a¹, b³, c³, d³, e², f, g¹, III a, a², b¹, c², VI c

Kerry

NFC M 980, 1a–14: ATU 510A + II b², c⁴, d⁶, e², g¹, III a, VI b^{3A}, c

NFC M 983, 404–418 (= Jackson 1938: 11–17): ATU 510A + II b³, b², c⁴, d⁶, e², g¹, III b², IV a, b¹, VI a², b^{3A}, c, d³

Published

Hyde 1902: 1–14: ATU 510A + II c⁴, e², f¹, IV a, VI b^{3A}, c, d¹

Hyde 1930: 396–400: IA b³, II a², c², d¹, e³, f¹, g³, III a, b¹, c, VI a³, b³, b⁴, c, d⁴
 Ó Siochfhradha 1932: 264–267:¹⁶ ATU 403 + ATU 510A + II e², III a², b¹, c², VI
 b^{3A}, c, d¹

3. Comparing Ó Caiside's tale with earlier recordings of the tales of type ATU 707

I will not have the opportunity to look at every variant of each ecotype. In order to discuss the tale recorded by Mühlhausen from Ó Caiside, I shall limit myself to a relatively short period in the collection of Irish folklore, focusing on a number of variants that were collected from 1890 to 1937, with the exception of one variant from Galway collected in 1962. There are several reasons for limiting the data in this way. In his choice of tales, Ó Caiside owed much to his fellow storytellers from the Teelin area, so it seems appropriate to look at other versions from Donegal parishes adjacent to Teelin if they were collected close enough to 1937. The final year in our focus is the year Mühlhausen recorded the tale from Ó Caiside. This coincided with the changes that were introduced into the methodology of folklore collection through the publication of working manuals for collectors (Ó Súilleabháin 1937, id. 1942) and their dissemination among the full-time and part-time employees of the Irish Folklore Commission.

A careful look at the list of manuscripts above suggests that the great majority of the variants come from Galway (sixteen), with a smaller share from Mayo (five) and a relatively large number from Donegal (thirteen), and it requires invoking a number of Galway versions for comparative purposes. However, I will start with a Cork variant which will serve as an example of a mixed international folktale type,¹⁷ and will try to demonstrate that it does not present a true reflection of any of the Irish ecotypes dealt with above. Because the mixing of tale types often involved a concatenation of episodes rather than complete plots, episode numbers of tale types are indicated in uppercase Roman numerals following the type number and a decimal (e.g. ATU 707.I, ATU 707.III–IV, etc.).

3.1. 'Móirín': ATU 707 + ATU 510A

The first example to be dealt with here, 'Móirín', which Douglas Hyde published in the proceedings of the 1900 *Oireachtas* competition (Hyde 1902: 1–14;

16 This version is totally focused on the fate of the royal wife; no royal children are mentioned.

17 This characterises the variants recorded in the south of Ireland in general: out of the twenty-five variants recorded in Munster, thirteen are of a mixed type (Ó Súilleabháin and Christiansen 1963: 141). See footnote 4 above for a description of the mixed type variants.

hereafter Co 1), is a combination of the ‘Cinderella’ type (ATU 510A) with ancillary features of the ATU 707 Irish ecotype C. It was told by Conor Desmond (Conchubhar Ó Deasúmhna) from Ballymakeera (Ir. *Baile-mhic-Íre*), Co. Cork.¹⁸

Co 1

ATU 510A.I. Two sisters plot to get rid of their mother, who prefers their younger sister, Móirín, to them, and when they succeed in boiling her in a vat, they hide her bones away. The youngest sister loses her wits trying to find their mother.

ATU 510A.II. She finally comes across the bones, re-buries them in a secret garden near the house, and one day when she is eager to re-bury them again, she finds a kitten.

ATU 510A.III. The kitten persuades her to leave her home; they come to the house of a nobleman where the girl works as chambermaid cleaning ashes.¹⁹

ATU 510A.IV. The kitten supplies the girl with a beautiful dress and a swift horse.²⁰ She rides three times to the local fair and is noticed by her young master. At the third fair, he manages to take a shoe off her. He decides to marry the girl.²¹

ATU 510A.V. The kitten helps the young master to identify his future wife. Before they get married, Móirín sees the kitten for the last time. She receives the second shoe, the beautiful dress and the horse from the kitten who identifies itself as her mother.

ATU 707.II. The girl gives birth to three sons who are thrown into the sea by her eldest sister who throws her in as well. The latter also marries the young master; Móirín and her children survive on a rock in the sea.

ATU 707.IV. Móirín’s husband’s servant encounters her at sea while fishing. He only succeeds on his third attempt to persuade his master to look and see for himself; the

18 The tale was translated into German and published by Kate Müller-Lisowski in her collection *Irische Volksmärchen* (1992 [1923]: 118–132, as no. 20: ‘Móirín’). In her notes, she suggested that the tale consisted of two parts: “1. Cinderella (*Aschenbrödel*, Grimm no. 21) and its follow-up along the lines of the ‘Jealous Sisters (Grimm no. 11)’” (*ibid.*, 348, my trans.). A different version of the tale (*An Caitín Geara Glas*) was published by Jackson (1938: 11–17). A variant of the ‘Móirín’ story (ATU 707 + 510A ‘Cinderella’ type) was collected in Leitrim (Duncan 1894: 203–209): two older sisters ill-treat the youngest, who is helped by an old witch.

19 “They moved on, herself and the kitten, until they went a good bit away from home near the house of a noble man... “the business to be done by yourself is to be a girl [to throw out] the ashes and look after the ducks” (*Do ghluaisigheadar ortha ann-san, í féin agus an caitín, go ndeaghadar tamall mór ó bhailé i n-aice tig duine uasail... “is é an gnó a bhéidh le deunamh agat ná a d’ chailín luatha agus lachann”, Hyde 1902: 2; cf. trans. by Hyde 1902: 57).*

20 “The kitten came there, and plucked a rush out from a clump of rushes... She made a fine suit of clothes out of it, of silver colour and she told Móirín to put them on. She plucked another rush from a clump of rushes and it turned into a brown horse: the horse would keep up with the wind in front and the wind that was behind it would not overtake it’ (*Tháinig an caitín ann-san, agus do tharraing sí brobh aníos a tor luachra... Fuair sí as culaidh bhreágh éadaigh, ó mhullach talamh, ar dhath an airgid, agus dubhairt sí le Móirín iad san a chur uimpi. Tharraing sí brobh eile as an dtor agus do dhein each donn de: do bheurfadh an t-each san ar an ngaoth a bhí roimis, agus ní bhéarfadh an ghaoth a bhí n-a dhiaidh air, Hyde 1902: 4).*

21 “I put the *geasa* (‘ritual prohibitions, taboos’ — *M.F.*) on myself not to marry any woman at all, but only the one whom this shoe would fit” (“*Cuirim-se à geasa orm fhéin gan aon bhean a phósadh go brách acht bean go riúneógaidh an bhróg so rí, Hyde 1902: 8).*

master agrees, rescues his wife and children and brings them home; the wicked sisters are banished, and the family is reunited.

The magical kitten here serves the function of ‘the magical helper’, the role normally taken by the fairy godmother of the classical ‘Cinderella’ tale type (ATU 510A). The kitten produces three magical objects (the beautiful dress, the magical horse, and the pair of silver shoes) for the youngest of the three sisters, which help her win her future husband. The system of internal referencing and semiotic codes employed by the magical helper in order for the suitor to identify his bride also resembles those of the Cinderella type. Whenever the young man goes to the fair, he forgets a specific object (a pair of gloves, a pair of spurs, and a whip), and has to return home to pick it up. The girl hands the object over to him. She then meets him at the fair disguised as a beautiful lady on a horse and identifies herself with each of the forgotten objects by providing an answer that she is ‘from the town of the gloves... from the town of the spurs... from the town of the whip’ (*ó Bhaile na Láimhinnidhe... ó Bhaile na Spor... ó Bhaile na Fuipe*, Hyde 1902: 5–7). Finally, when he sees her coming on her horse in a beautiful dress on their wedding-day, he is able to recognise her through this device, which further re-assures him.²²

The second part of the tale is more concerned with the girl, rather than with her three children, who do not play any significant role in the development of the story. One cannot find any mention of the quest for the three magical objects or other integral motifs of the international tale type ATU 707. The rescue theme is central to the last episode and the internal referencing device is used once more: when the servant returns home, he tells his master about the strange words spoken by the survivor he met at sea, and the master recognises that the woman who uttered them could only have been his own wife.²³

22 ‘He had nothing to support that Móirín was the woman whose shoe he took on the day of the fair until he saw her then wearing the same clothing and riding attire. That was the moment he remembered all the answers that the noble woman gave him, at the gates to the fair, because of the gloves, the spurs and the whip he forgot. He knew then that it was always Móirín who was there’ (*Ní raibh aon chuinge aige gurbh í Móirín an bhean gur bhain sé an bhróg di lá an aonaigh go dtí go bhfeacaidh sé anois i sa ghabháil chéadna éadaigh agus marcúigheachta. B’in é an uair a chuimhnigh sé ar na freagraidhe thug an bhean uasal air, ag geata an aonaigh, mar ghiúll ar na láimhinnidhe, na spuir agus an fuip dhearmhaid sé. Bhí fhios aige ann-san gurbh í Móirín a bhí ann i gcómhnaidhe*, Hyde 1902: 10).

23 The use of the referencing device is already embedded at the point when Móirín departs from her mother; her ‘magical helper’ provides her with special talents that only she would have: ‘I will leave you with two virtues before I depart from you — that your fingers shed honey every day and that the little birds sing their songs for you’ (*Fágfaidh mé dhá bhuaidh agat sar a n-intheóghaidh mé uait — go silfidh do mhéaranna mil gach aon lá agus go seinmfidh na héinínidhe puirt duit gach aon lá*, Hyde 1902: 10). By referring to these later (when she is stranded out on the rock in the sea) in her address to her husband’s servant, she helps herself to be identified and rescued: ‘The woman said: “Oh, the best servant one ever had, do the fingers of your mistress shed honey, or

As we shall see below, ATU 707 places a lot of emphasis on the fate of the three children (including their quest for the magical objects in particular, as well as their identification as royal heirs by the magical bird etc.) and less so on the fate of their mother (who, once she is married to the king and gives birth to the royal offspring, is absent from the rest of the tale and does not play any significant part in it). In this regard, the ‘*Móirín*’ story presents a separate development of the common plot based on ATU 707 and ATU 510A, and should be treated separately.

3.2. ATU 707: The Monivea variant

The earliest variant of ATU 707 recorded in Ireland (hereinafter Ga 1; identified with the ATU 707 Irish ecotype C) was a story collected by Douglas Hyde in 1892 from Mártan Ruaidh Ó Giollarnáth of Monivea (Ir. *Muine Mheá*, Co. Galway). The tale contains a number of unique features. Hyde (1930: 396) notes that this is the only example of the tale in Ireland where the stars play any considerable part in the development of the plot.²⁴ The variant has several other characteristics. The children are brought up by a speaking sow who is their grandmother in disguise.²⁵ She supplies them with three magical objects: (a) a magical book that helps the children to identify their parents, and likewise, helps the king to identify his progeny; (b) caps with golden stars on them; and (c) a magical cloth that keeps them fed and watered. On their way to the royal palace, they meet their mother before they meet their father the king:

do the little birds sing their songs for her?” He went home and he told his master what he saw and what the woman told him. “Now,” says the master, “you might have seen something and I will go with you myself”... When he saw them, he recognised in an instant that it was *Móirín*... Then he got a small boat or a little ship and he went out on the sea. He brought his wife and his three sons aboard and he took them ashore.’ (*Dubhairt an bhean*: “*A buachaill is féarr a bhí ag duine riamh, an síleann méaranna do mháighistreas mil, nó an seinneann na héinínidhe puirt di*”... *Chómáin sé leis abhaile agus d’innis sé dá mháighistir cad do chonnaic sé, agus cad dúbhairt an bhean leis*... “*Andaigh,*” *ars’ an máighistir, “b’fhéidir go bhfeacaís rud éigin agus raghaidh mé féin i n-éinfheacht leat.*...” *Nuair a chonnaic sé iad d’aithin sé do phas gur bhí Móirín a bhí ann*... *Ann-san fuair sé coite nó bád agus chuaidh sé isteach ar an bhfairrge. Do thóg sé isteach a bhean agus a thriúr mac agus thug leis amach as an bhfairrge iad,* Hyde 1902: 13).

- 24 The motif is frequently registered in the examples of the ATU 707 tale type in other cultures (see Uther 2011: 381–382). There are a number of variants collected in Ireland where the children are frequently provided with a golden object at birth or by their parents. In NFC 510, 377–398, they are endowed with the golden bracelets; in NFC 223, 3736–3745, and NFC 980, 1a–14, they are presented with golden hurley balls and hurley sticks. In NFC 805, 332–344, and NFC M 983, 404–418, they have golden rings on their foreheads and backs.
- 25 This unique feature could be seen as a reflex of the ATU 510A ‘Cinderella’ type described in the section 3.1 above, where the magical helper (represented by the fairy godmother in the classical Cinderella story) plays an important role in the final success of the tale’s protagonists.

Ga 1

ATU 707.I. The king has to choose between three sisters. He takes them out hunting and marries the youngest because she can jump better than the others²⁶ [H373], but he does so against the will of the girls' mother [C169.2].

ATU 707.II. When the girl gives birth to three boys, the girl's mother brings 'a piglet' (*banbh muice*), 'a kitten' (*pisín cuit*) and 'a crow' (*préachán*) to substitute animals for the children [K2115], and throws each child into the woods [S322.6, S143]. When the king finds out that his wife failed to deliver human progeny at her third attempt [S410], he throws her into a lake [S432], but she finds herself on a rock and does not drown [S433]. The king thinks she died; on returning home, he marries her sister. When the sister goes into the wood the next day, she comes across a sow, and the three children suckling from it. On her return, she advises the king to go hunting. The sow announces to the children that she won't survive the hunt, and on the third day she presents the children with a magic cloth (*tuáille*, lit. 'a towel') to keep them fed and watered²⁷ [D1153.1] and three hats decorated with stars [*cf.* H71.1].²⁸

ATU 707.III. When the children grow up, they come to a city and stay in the local hostel. They keep watch for three nights in a row so that their magical objects are secure, but on the third night the star emblems are stolen [D861.1]. It turns out that the sow also gave them a magical book [D1266], and the eldest boy used to read it from time to time. One day he reads in the book that the king is their father [S334].²⁹ At night, a voice instructs the eldest child to get their star emblems back from the hostel's owner [D849.7], which he succeeds in doing. They leave the place, and go through the wood, where they come across their mother still alive on a rock in the middle of a lake [N735].

ATU 707.IV. Then they go on to reach the castle of the king, are made welcome and stay there. The king gets hold of the magical book and finds out that these are his own children [H151.1, H134], and he feels remorseful that he drowned their mother. His son tells him that their mother is still alive. The king brings the queen in and orders that the queen's mother and sister be drowned [Q428].

3.3. ATU 707: The Kilkieran variant

The second Galway variant (hereafter Ga 2; ATU 707 Irish ecotype A) was recorded by Liam Mac Coisdeala from Pádraic Ó Cualáin of Kilkieran (Ir. *Cill Chiaráin*), Connemara, on 10 October 1930. It is found in NFC M 65, 264–271, entitled 'The Golden Water, the Singing Tree and the Talking Bird' ('*An t-Uisce Órtha, an Crann Ceolta agus an t-Éan Cab-ráiteach*');

26 'The one (woman) of them who would make the best leap' (*An bhean is fearr aca do chaithfeadh léim*, Hyde 1930: 396).

27 'Any time that you spread the cloth on the ground, you will get enough to eat and drink' (*Am ar bith leagfas sibh an tuáille ar an talamh, gheobhaidh sibh bhúr sáith le n'ithe agus le nól*, Hyde 1930: 398).

28 'She gave them three golden stars that they used to put in their three caps to decorate them' (*Thug sí dóibh trí réalta óir a chuirfidís in a dtrí biréada a chuirfeadh suaitheantas orra*, Hyde 1930: 398).

29 At that point, the storyteller makes another identification: 'The sow was the children's grandmother' (*An chráin mhúice, budh í sean-mháthair na bpáiste í*, Hyde 1930: 398).

Ga 2

ATU 707.I. Three sisters wish for the king, the king's butler and the king's chef as their future husbands. The king overhears their talk [N455.4], invites them to the castle and marries the youngest sister, making orders for the other sisters to be married to his butler and his chef [N201]. When the queen was ready to give birth to her baby, the king asked her to choose a midwife and she pointed at her sisters who, as she thought, were most capable for the task.

ATU 707.II. When the babies are born (two boys and a girl), the sisters substitute a puppy for each of the two boys and a kitten for the girl [K1847, K2115], put each child into a box [S141], and let the box float down the river [S142]. The children are found and brought up by a fisherman [R131.4]. In the royal palace, the king is enraged and wants to put the queen to death [K2116.1.1], but fails to do so on account of her comely appearance. At last, the king decides to punish his wife [S410], and so she is put into a hut on the cross-roads, with a window open towards each of the four directions, that anyone who passes that way can spit in her face [Q471.1].³⁰

ATU 707.III. The fisherman builds a great castle for the children, where they continue living after their step parents pass away. An old woman enters the house [N825.3] and tells the young girl that if she had golden water [H1321.1], a singing tree [H1333.1.1] and a talking bird [H1331.1.1] in her house, it would be better than the palace of the king, and that she could get these things in the Eastern World [H1254]. The eldest brother volunteers to fetch the three things; departing the next day, he comes across an old fisherman [H1233.1.2], who asks him to cut the hair in his ears with scissors so that he can hear what the young man is saying. He provides him with a ball of thread [D1184.1] and warns him not to turn back on hearing a great noise [E402.1.5]. The young man does not heed and is turned into a grey stone [D231]. After a year passes, the middle brother goes looking for their brother and the same thing happens to him. Finally, their sister goes in search of her brothers and to fetch the three objects. The old fisherman explains to her where she will find everything she requires.³¹ She stuffs the hair cut from the old fisherman's ears into her own, so that she cannot hear anything [J 672.2].³² She goes on to reach her destination where she takes the magical bird in her hands, and the bird tells her to go out and sprinkle the water on the stones outside [E80]. By doing so, she disenchants her brothers [R158], and they go home in the company of other young noblemen similarly turned back into their human forms.

ATU 707.IV. At home, the magical bird instructs the girl to invite the king to a dinner [B211.3]: when he arrives, the bird identifies the two boys and the girl as the king's children [B131.2, H252]; the sisters of the queen are executed [Q261], and the queen is brought back into the royal palace [S451].

30 'And everyone who would be going that road was to spit into her mouth.' (*Agus gach uile dhuine dhá mbeadh ag dul an bealach smugairle a chaitheamh isteach sa mbéal uirthi*, NFC M 65, 266). See Chapter 4, section 6.

31 'The golden water will be in a dish constantly going up and down from the housetop, and the tree will be singing without taking a break at the top of its voice, and the bird will be telling stories and that is why it was called the talking bird' (*Beidh an t-uisce órtha ar mhias ag dul suas is anuas go mullach an tighle i gconaí, agus beidh an crann ag ceol gan stopadh ina chionn, agus beidh an t-éan ag insint scéil agus sin é an fáth ar tugadh an t-éan cabaireach air*, NFC M 65, 269).

32 'She took the tufts of hair that she clipped out of the ears of the old man, and she put them in her own ears and she was as deaf as the old man.' (*Rug sí ar an inneach [a] bhain sí as cluas an tseanfhir agus chuir sí ina cluasa féin é agus bhí sí chomh bodhar leis an seanfhear annsin*, NFC M 65, 270).

In this variant, one finds features similar to Ó Caiside's telling of the tale in Do 1. The newly born children are put in boxes by their aunts. The three sought-after magical objects are extremely close in both tales (Do 1: 'a fountain with a constant flow of water', Ga 2: 'the golden water'; Do 1: 'a tree with a foliage all year round', Ga 2: 'the singing tree'; Do 1: 'the singing bird', Ga 2: 'the talking bird') and it is the old man who warns the children of the dangers on their way to fetch them. The young girl used a pair of scissors to cut the old man's hair — this is carried out in order that the two can hear each other: in Do 1, the girl cut part of the old man's beard in order to hear him better; in Ga 2, the girl cut the hair around his ears so that he can hear what she says. In Ga 2, she used some of the hair for earplugs to protect herself from being turned into a stone. In both versions, the girl speaks to the magical bird, uses the magical water to turn her brothers — as well as the other young noblemen — back into their human forms, and the children of the king are made known to their royal parent at a dinner arranged in their house on the instigation of the magical bird.

There are major differences between the two versions as well. There are indications that Ó Caiside's knowledge of the tale was based on some foreign source, as he had some difficulty articulating some of its detail. Ó Caiside vaguely speaks of a '*babhall*' (*sic*) given to the children by an old man to find their magical objects, corrected by Mühlhausen to '*ball*' and reinterpreted by him as 'a ball of thread, a clew' in a note (*ceirtlín*, see also Chapter 4, section 9).³³ Mühlhausen's interpretation ('ball') could be explained as an editorial hypercorrection to comply with a widespread folklore motif (H1226.4. 'Pursuit of rolling ball of yarn leads to quest'), also supported by 'a ball of thread' (*ceirtlín snátha*) of the Kilkieran Ga 2 version above. Interpreting Ó Caiside's *babhall* as 'a ball of thread' fits well into the standard folktale paradigm where a protagonist travels to the goal of his/her quest following it, and there is certain logic to Mühlhausen's emendation. However, the original transcription of the word by Mühlhausen as *babhall* reflected collector's attempt to transliterate the lexeme which he most likely had heard as having been pronounced as [baul], which would be equivalent to *bowl* rather than *ball* [bɔL]. The significance of this emendation will be discussed further in Chapter 5.

33 Originally, Mühlhausen spells *babhall*. Later in the story, when the youngest sister approaches the old man, he also presents her with the same object: 'She told him about the two brothers who came in the same way before her. "Well," he said, "here is a *babhall* for you, and keep it in front of yourself until it stops"' (*D'innis sí dó fá n-a dhá deárthair bhí insa tsiubhail chéadna roipi. "Well," arsan seisín, — "seo babhall duit, 7 coinnigh rómhat é go stapa sé"*, Mn 4 SC Kladde II, p. 11).

4. ATU 707 and ATU 707 + ATU 444 variants from Inveran

The next two examples are contained in NFC M 72, 306–316 (Ga 3) (ATU 707 Irish ecotype A'), and 317–323 (Ga 4) (ATU 707 Irish ecotype A, followed by the typical ATU 444 ending), under the title 'The Talking Bird, The Singing Tree and The Tuneful Water' ('*Éan an Chomhrá, Crann an Cheoil, agus Uisce na Fuaime*'). Ga 4 was collected from Éamonn Ó Finneadha (70 y.o.), Inveran (Ir. *Indreabhán*), Co. Galway, by his nephew, Pádhraic Ó Finneadha (17 y.o.), between 16 December 1930 and 31 January 1931. This collector points out that Ga 4 is similar to Ga 3, which he collected from Seán Ó Donnchadha, also from Inveran, around the same time. Pádhraic Ó Finneadha refers to a local storyteller, Máirtín Breathnach (Máirtín Figheadóir), who died around 1900, as the source of Ga 4. Máirtín Breathnach, in turn, learned some of his stories from the Ó Cúaláin family, related to Éamonn Ó Finneadha (the teller of the Ga 4 versions), on Máirtín mother's side.³⁴

This particular instance shows the extent of the tale's travels around the Cois Fharrage area of Connemara between the 1890s and the 1930s. The tale was told to a storyteller from the Loghaun Beg community, who heard it from a member of a family residing in a townland of Boliska (Ir. *Both Loiscthe*), but later re-told it to a person from the next generation related to the same family, in a townland of Inveran, re-introducing it back into the family's repertoire, albeit in a different place and time; besides, the same tale stayed in Inveran as part of a different storyteller's repertoire.

Ga 3

ATU 707.II. The king marries one of three sisters [L162]. When she is ready to give birth to a child, she asks her sisters to look after the baby. They throw each of her children down river and substitute the babies with 'a young puppy' (*coileán óg*), 'a little kitten' (*caitín óg*) and 'a squirrel' (*mada crainn*) [K1847, K2115, S322.6, S142, K2116.1.1]. Finally, the king orders his wife to be put into a hut, where every person passing spits at her [Q471.1].³⁵ The children are found by an old man, this

34 'He heard the story from Máirtín Breathnach (Máirtín the Weaver), the storyteller from Loghaun Beg, in the reciter's youth. Máirtín Breathnach died approximately thirty years ago. He got most of the stories he had from the Ó Cúaláin family, from Boliska, i.e. Toonaghslieve, two miles to the north-west of Spiddle. The Ó Cualáin family is still in Boliska and they are related to the reciter i.e. Éamonn Ó Finneadha, on his mother's side' (*Chuala seisean an scéal ag Máirtín Breathnach (Máirtín Fiodóir), seanchaí bhí sa Lochán Beag le linn óige an aithriseora. Cailleadh Máirtín Breathnach tá tuairim is deich mbliana fichead ó shin ann. Fuair seisean bunáite na scéalta a bhí aige ó Mhuinntir Uí Cúaláin, as Bail' Uisce .i. Tamhnach Shléibhe dhá mhíle siar ó thuaidh ón Spidéal. Tá slocht Uí Chúláin i mBail' Uisce fós agus tá siad gaolmhar leis an aithriseoir .i. Éamonn Ó Finneadha, ar thaobh a mháthar, NFC M 72, 324).*

35 'Everyone who would be going by to spit in on her' (*Gach uile dhuine bheadh ag dul thart bheith ag caitheamh smugairlí isteach uirthi, NFC M 72, 307*). See Chapter 4, section 6 for further discussion.

time the girl is the eldest, and afterwards he finds her two brothers in turn [R131]. The children are brought up by the old couple, who leave their house to them when they die.

ATU 707.III. One day, the brothers are hunting in the forest, and their sister is on her own when she is approached by an old woman who asks her if she could pray near her house [N825.3].³⁶ The young lady invites her inside. After the old lady finishes her prayers, she points out that the young lady has got everything she requires in her house except for three things: ‘the talking bird, the singing tree and the tuneful water’ (*éan an chomrá, crann an cheoil, agus uisce an fhuaim*, NFC M 72, 309) [H1331.1.1, H1333.1.1, H1321.1]. She adds that one could get those ‘on a journey of a year and a day’ (*in aistir láe agus bliana*, NFC M 72, 309). The eldest brother volunteers to go first, leaving her a knife as a token of his safety. He tells her to open the knife after the year is up, and if she sees blood on it, he will be dead. Then the other brother goes forth, and he also leaves a knife to his sister as a token of his safety. The year goes by, the sister opens the knife to find it is stained with blood [E761.1.7.2].³⁷ She goes on a year’s journey on her own, and finally, when she reaches the edge of a forest, she meets an old man, who instructs her how to reach the top of the hill where she can find the three objects [H1233.1.2]. She asks him if it is a good idea to put cotton in her ears [J 672.2],³⁸ and, encouraged to do so, succeeds in getting to the top of the hill and gets hold of the three items. Firstly, she comes across the talking bird, who instructs her to take home the sprout growing at the bottom of the singing tree. Secondly, the bird tells her to fill three bottles with water from the spring at the bottom of the hill, one of which she could use at home to make a fountain. Finally, the bird instructs her to break a twig from the singing tree to disenchant her brothers [D231, D771.4, R158].³⁹ On their way home, they see that the old man had passed away.

At home, she plants the twig that she took from the magic tree, and the next day it grows into a proper tree. She also pours the magic water into a basin outside on the street, and it turns into a fountain. Finally, she keeps the bird inside. She puts it into the cage on the dresser.⁴⁰

ATU 707.IV. The boys go hunting in the forest, and they come across the king and his hunting retinue, and the king gets very friendly with them. The king invites them to join him for dinner, they accept his invitation, and on their way home they invite the king to visit their house [C286.1]. During the feast, the young lady puts the magical bird on the table to amuse the company with a story. The bird tells them about the two brothers and their sister, and about the treachery of their

36 ‘The old woman asked permission to say her prayers at the gate post at the far end of the path outside’ (*D’iarr an tsean-bhean cead a cuid urnaithe a rá ag posta an gheata ag ceann amuigh na sráide*, NFC M 72, 308).

37 ‘A year and a day later, when she opened the little box the knife was in, there was blood on it’ (*I gceann láe agus bliana, nuair a d’oscail sí an boiscín ina raibh an scian, bhí fuil uirthi*, NFC M 72, 310).

38 “Do you think,” she says, “it’s a good idea to put cotton in my ears?” (“*Meas tú, ar sise, “nár mhaith an phlean cadás a chur i mo chluasa?”*”, NFC M 72, 311).

39 “Go down to the whinstones on the side of the hill and strike them with the magic twig and the stones will become living people again, and your brothers will be among them” (“*Téigh síos go dtí na clocha glasa ar thaobh an chnoic agus buail iad leis an tslaitín draíochta agus éireoidh na clocha sin beo ina ndaoine arís, agus beidh do dheartháireacha ina measc*”, NFC M 72, 314).

40 ‘The cage was on the dresser and the bird was chatting away’ (*Bhí an cage ar an drisiúr agus an t-éan go cainteach*, NFC M 72, 315).

aunts against the children's mother [H252, B131.2, B211.3]. Those assembled acknowledge that the king is the father of the children, and that the mother did not deserve to be treated so badly. Finally, the family is reunited to continue living together in the royal palace [S451].

The synopsis below is based on the version collected from Éamonn Ó Finneadha:⁴¹

Ga 4

ATU 707.I. A Sultan visited a house where three sisters lived, and ordered a meal to be cooked [H373]. When it was ready, he asked someone to sit at the table to keep him company. When one of the girls joined him, he asked her to marry him [H362]. First, she thought he was not being serious, but the Sultan insisted and the wedding took place [L162].

ATU 707.II. She gave birth to the Sultan's children. Her two sisters, feeling very jealous, threw each of her children down river [S322.6, S142], and they were picked up by an old man who lived with his wife by the river [R131]. The sisters informed the Sultan that his wife had given birth to 'a little dog' (*mada beag*), 'a young cat' (*cat óg*) and 'a squirrel' (*mada crainn*) [K2115, K1847]. Finally, the Sultan got very angry and banished his wife to dwell on an island [S410, S433], ordering food and drink to be sent to her. The three children, two sons and a daughter, grew up in the house of the old couple and remained there after their step-parents passed away.

ATU 707.III. The boys used to go hunting and the girl used to stay in the house. One day, an old woman passing by asked the girl if she could say her prayers, and the girl let her in [N825.3]. The old woman was impressed by the house, yet, she said that the girl needed three more things: 'the golden water, the singing tree and the talking bird' (*an t-uisce órga, an crann ceolta agus an t-éan cabaireach*, NFC M 72.319) [H1321.1, H1331.1.1, H1333.1.1]. The brothers went looking for these marvels never to return. The girl went to find them, too. On her travels, she came to a wood, where she met an old man, who was bewildered at the sight of a girl looking for treasures [H1233.1.2]. When he warned her of the dangers ahead, she put some tow into her ears [J672.2]. The girl climbed up the hill, where she saw the talking bird [B211.3]. The bird advised her to break a sprout from the singing tree to plant it at home. The bird also told the girl to take some enchanted water and 'to strike a blow of the magic twig on the whinstones' (*buille den tslaitín draíochta a bhualadh ar na clocha glasa*, NFC M 72.320) standing on the sides of the path leading up the hill [D771.4, R158]. In this way she disenchanting her brothers as they had been previously transformed into stones. When the brothers and their sister came down the hill, the old man had died (the storyteller explains that only the magic of the place was keeping him alive). At home, the girl planted the sprout near her house, and it grew into a singing tree. She made a fountain by pouring the enchanted water on the street. She kept the talking bird inside.

41 It is tempting to assign a primary role to the Ga 4 version since it did not move around, but I will refrain from doing so. As we shall see further, the two versions do not agree with each other in some details, so that one cannot be sure of their status and origin, yet the congruence between the two argue for their interrelated character.

ATU 707.IV. One day the boys went hunting and met the Sultan, who tested the boys [H1592].⁴² He invited them to dinner, but they refused as they wanted to get their sister's permission [C286.1]. When they came home, they did not remember to tell her about the Sultan's invitation. When they met the Sultan again, he asked them if they could join him at dinner and whether their sister had granted them permission. They told him they forgot to tell their sister about his invitation. Fearing they might forget again, the Sultan put an apple on the head of one of the brothers. He explained to him that when he is going to bed, the apple will fall down and he will remember about the invitation [H1595]. When the brothers came home, one of them went to bed and the apple fell down from his head. Remembering about the Sultan's invitation, he spoke to the sister. She sent them off to dinner, and they invited the Sultan to dinner at their house, too. When the Sultan arrived, the sister brought the talking bird to tell stories [B211.3] and she put a saucer with pearls in front of him [H151.1]. The Sultan was completely surprised, and the bird told him he should not be surprised at all [H252]. He recognised his children; as a result, he ordered their mother to be brought back [S451].

Intriguingly, the tale does not end at this point. A fifth episode (that could be classified as the closing episode of ATU 444)⁴³ is added to the plot in which the youngest sister was married to the magical bird, who turned out to be an enchanted handsome young man:

ATU 444.V. The talking bird told the girl to throw him into the open fire [D712.2.1] and sprinkle him with the enchanted water three times [D766.1.2]. Afterwards, the bird turned into a handsome man [D350]. It turned out he was previously enchanted [D150]. Finally, he married the daughter of the Sultan.

Although the collector notes that the tale above is similar to the Ga 3 version told by Seán Ó Donnchadha,⁴⁴ there are some striking differences between the two, despite their common provenance and despite being told by two storytellers who may have learned them from a common source. In Ga 3, episodes I and V are absent: Ga 3 starts off by taking the fact that the king married the youngest sister for granted, and it does not mention the magical disenchantment of a talking bird into a handsome young man and of his marriage to the youngest daughter of the king. In Ga 4, episode II, the mother is expelled to an island by her husband whereas in Ga 3 she is placed in a hut so that everyone who passes by could spit at her (cf. Ga 2, episode II, section 3.3 above).

42 'He set a pack of wild pups before them to see if they would allow them to proceed, and they did' (*Chuir sé scata coileán fiáine rompu go bhfeicfeadh sé an ligfeadh siad iad, agus do lig*, NFC 72, 321).

43 "444. Enchanted Prince Disenchanted... A prince is transformed (by a supernatural being) into an animal... He is disenchanted by a woman who sympathises with him or helps him (by performing a task, obtaining a magic object etc.);" (Uther 2011: 264).

44 'It is clear that this tale and the version that Seán Ó Donnchadha recited to me are similar' (*Is soiléar gur bé 'n sgéal céadna é seo agus an leagan a thug Seán Ó Donnchadha dom air*, NFC M 72, 324).

In Ga 3, episode III, the circumstances surrounding the prayers of an old woman are extremely confusing. The part of the detail dealing with the departure of the brothers on a dangerous journey contains the mention of a knife as a token of the brothers' safety that is subsequently covered in blood. Any kind of safety token is missing from Ga 4.⁴⁵ In Ga 3, the girl uses 'cotton' (*cadás*) to stuff her ears, whereas in Ga 4 the storyteller comes up with 'tow' (*barrach*), a more native material. At this point, he goes off his topic to say that the tow is 'a part of flax, like cotton' (*cuid den líon, ar nós cadáis*, NFC M 72, 320). Ga 4 also tells of the royal daughter serving her father the Sultan a dish of pearls (*mias péarlaí*, NFC M 72, 324) at the end of the story — a peculiar detail which, as we have seen, was also found in the tale collected by Mühlhausen.⁴⁶

5. ATU 707: The Inver variant

NFC M 78, 64–69, contains another version of the tale, entitled 'The Golden Water, the Singing Tree and the Talking Bird' (*An t-Uisce Óir, an Crann Ceóil agus an t-Éan a Labhraíos*) (Ga 5, ATU 707 Irish ecotype A). This variant was collected in October 1933 from Maighréad Uí Fháthartaigh, Inver (Ir. *Inbhear*), Co. Galway, and contains the second, the third and the fourth episodes of the tale.

Ga 5

ATU 707.II. The queen gives birth to two boys and a girl. Her jealous sisters put the newborn into a box [S322.6, S141] and threw the box down river [S142]. The sisters announce that the children are dead [K2116.1.1]. The gardener and his wife bring up the children [R131.8.2].

ATU 707.III. When the eldest brother was twenty one, he decided 'it was time for him to go and seek his fortune' (*go raibh sé in-am aige a dhul ar thuairisg a fios fhortúin*, NFC M 78, 65). When he comes to the cross-roads, he meets a farmer who warns him that a lot of champions came to seek their fortune looking for the Golden Water, the Singing Tree and the Talking Bird, but none of them had returned [H1233.1.2, H1321.1, H1331.1.1, H1333.1.1]. The farmer warned the brother against paying attention to any abuse or backbiting or scolding [E402.1.5] yet he did and was turned into a stone [D231]. The second brother follows him in turn, and finally their sister seeks the magical objects, too. At this point, she is not provided with any agents to alleviate her task; the storyteller chooses to let her go and fetch the objects without paying attention to scolding and flaying.⁴⁷

45 'One of the brothers went to look for them for his sister. When he did not return, the second brother went to fetch those three things' (*Chuaigh ceann de na deartháireacha ar a dtoraíocht dá dheirfiúr. Nuair nach raibh sé ag teacht ar ais, d'imigh an dara deartháir eile leis na trí rudaí a fháil*, NFC M 72, 319).

46 Do 1, episode IV. See section 1 above. This will be further discussed in Chapter 4.

47 'Berating and scolding... But even still, she did not look back until she arrived there, and she saw so many nice things in there' (*iththe is gearradh is sgabhléarachta... Ina diaidh sin féin níor*

The talking bird discloses her identity and that of her brothers, and informs her of the whereabouts of their parents [H252, B211.3, B131.2]. Going back to the royal palace, the sister fetches the three magical objects, and other things, including a magical twig, which she uses to turn her brothers back from stones into humans [R158, D771.4].⁴⁸

ATU 707.IV. The sister brings her brothers home to their royal parents [S451]; her aunts are banished by the king [Q261], who is reunited with his family.

Despite generally following the ATU 707 plot, the Ga 5 version does not exhibit some of its characteristic features. For instance, in Ga 2–4 above, one can find common motifs such as the magical character of the three children [H71.1–3], their substitution by the offspring of various animals [K2115], the cutting of the old man's beard and the placing of either the old man's hair (Ga 2) or some cotton (Ga 4) or tow (Ga 3) into the sister's ears. All of the above motifs are absent in Ga 5. Furthermore, Ga 5 did not contain any mention of the royal hunt and of the feast held in honour of the king in the house of the royal children — this detail was found in Ga 3, Ga 4, and Do 1 versions above. In two versions (Do 1, Ga 4), the royal daughter served pearls to her father the king, but not in Ga 5. No signs of life tokens left by her brothers to the sister (as in Do 1 and Ga 3) are mentioned in Ga 5.

6. ATU 707: The Glenicmurrin variant

A relatively late and long variant (Ga 6, ATU 707 Irish ecotype A), collected on 10 December 1962, is found in NFC M 1631, 98–136, and titled 'The Bird of the Sweet Song' ('*Éan an Cheol Binn*'). It was recorded from Mícheál Breathnach, Glenicmurrin (Ir. *Gleann Mhac Muireann*) by Proinsias de Búrca.⁴⁹

It occupies over thirty manuscript pages and it is not possible to cover the plot of the tale in its entirety here. It will suffice to focus on the key incidents that may be of importance when comparing it with its earlier cognates.

bhreathnuigh sí na diaidh go dtáinig sí isteach annso, is chonnaic sí an oiread ruda deasa ann istigh, NFC M 78, 65).

- 48 'And she took a lot of valuable treasures, and she took a magical twig with her, and when she went out, she struck the two bulky standing stones and her two brothers rose in front of her, very much alive, and she took them home to their father' (*Is thug léithí go leor seóda leachmhara, agus thug sé slaitín draochta léithí is nuair a chuaidh amach bhuail an dá liagán troma cloiche is déirigh a beirt dearbhrathar beó beithidheach chuire suas is thug sí léithí abhaile chuig an athair iad, NFC M 78, 68).*
- 49 Another version of this tale, titled 'An Talking Bird, an Singing Tree agus an Golden Water' recorded from the same storyteller, was collected sometime after 1975 by the author Pádraic Breathnach (published in Breathnach 2007: 287–312). The sound recording of the 1962 recording by de Búrca is also extant, contained in the National Folklore Collection Sound Archive (TO167 M Breathnach).

The first episode of the tale contains the motifs normally found in ATU 707: the king, while being away from his palace, comes across a house in the woods, where he overhears three sisters talking about their future husbands. While the first two sisters wish for the servants of the king, the youngest daughter is eager to marry the king himself [N455.4]. The king and his servants enter and question the sisters as to what they were talking about. When they find out about their intentions, the king arranges for them to be picked at the crossroads the following morning, and the three weddings are arranged [N201, L162].⁵⁰

Within a year following the wedding, the youngest sister was pregnant and was expecting a baby, while her elder sisters were not. On the day when she bore her son, the king happened to be away. The sisters took a big basket, dressed up the baby, put him into the basket, put the cover on the basket, and set the basket adrift along the river flowing by the castle of the king [S141, S143].

The basket came downstream into the grounds of the castle of a rich man, whose gardener pulled it in and found the baby [R131.8.2]. The master came to see the boy, and arranged someone to care for him. Altogether, the queen gave birth to three sons and a daughter, and they found themselves in the caring hands of the gardener and his master. In contrast to the versions discussed above, the young queen was neither punished by her royal husband nor did any of her sisters accuse her of giving birth to the offspring of various animals.⁵¹

The third episode sets a different tone for the tale, too. After having an extraordinary dream [D849.7], the eldest brother set on his journey for the Otherworld [H1254] to fetch the three magical objects.⁵² He left the next

50 “Well, now then,” he says, “we will be here at the end of this road tomorrow morning at nine o’clock with a carriage and a pair of horses. And,” says he, “the three of us will get married” (“Well, anois,” *adeir sé*, “*beidh muid annseo ag cloigeann an bhóthair seo ar maidin amárach ag an naoi chlog le coiste agus péire capall. Agus*” *adeir sé*, “*pósfha muid triúr*”, NFC M 1631, 104).

51 ‘When the king came [back], she told him the story I am telling you that it was such and such a thing that was in the baby’s bed. “Ah,” says the king, “there is nothing one can do,” he says, “thanks be to God,” he says, “that she is fine. We need to accept God’s will.” He was an extremely patient king’ (*Nuair a tháinig an Rí d’innis sí an sgéal dhó atá mé a’rádh leat gurbh é a leithide seo go rud a bhí ann i leaba an pháiste*. ‘Á,’ *adeir a’Rí* “*níl neart air*,” *adeir sé*, “*buíochas le dia*” *adeir sé*, “*go bhfuil sí féin go maith. Caithfidh muid glaca lé toil dé*.” *Rí an-fhoighdeach a bhí ann*, NFC M 1631, 106).

52 ‘One night the eldest boy was dreaming that they would have the most beautiful place in the world or in the seven worlds if they had three other wonders that were [to be found] on the top of the highest hill in the Eastern World. And many thousands of warriors went to get them, get the three wonders, and none of them was able [to do this] before... The next morning, he was eating breakfast with his brothers and sister... And he told them the story... “Well,” he says, “now then, I am not going to sleep a second night on the same bed, nor have a second meal at the same table until I get those three wonders that are in the Eastern world”’ (*Ach aon oíche amháin bhí an mac sine a’brionglóidí go rabh an áit ba bhreáchta sa domhan acab ná ins na seacht ndomhain dhá mbeadh trí ártúr eile acab a bhí ar bhárr ar chruic ’báoirde a bhí insa domhan thoir. Ach chualadh na mílte mílte gaisgíoch dhá iarra ariamh, nó ag iarra na trí ártúr ach níor thug aon fhear ariamh as iad... Agus nuair a d’eirigh sé ar maidin lár na mhárach bhí an drifúir agus an bheirt driothár*

day on his horse, providing his sister with a razor as a life-token [E761.4].⁵³ He reached the bottom of the hill in the Eastern World, where he saw the three *ártúr* standing, and started climbing up. The more he went, the stronger the thunder he heard [F968]. He fell off his horse, and he and his horse were both turned into grey stones [D231].

The middle brother followed suit, while the younger brother was more successful: on approaching the hill, he meets an old man [H1233.1.2] with a long beard,⁵⁴ who provides the hero with a magical wand [D771.4]⁵⁵ in exchange for a quarter of tobacco. He made his way up the hill, striking his horse with the wand. On the top of the hill he slew the great dragon that had been guarding the marvels for seven hundred years. He disenchanting his brothers using the magical wand, and they carried the three magical objects back home.

The fourth episode brings the tale to a traditional close: the king met the three brothers while hunting [H1591] and was invited to dinner. He hurried home to inform the queen [C286.1]. The brothers arrived home, asking their sister to get ready. She asked the talking bird what was best to cook for a king. The bird told her to lay the plate full of pearls in front of the king [H151.1]. At the dinner, the bird announced to the king that he was eating in the company of his children [H252, B211.3, B131.2]. Overjoyed, the king brought the queen and they all stayed together in the house of the children [S451]. The king left his own palace to his two faithful servants, got them new wives while the old ones — the queen's two sisters — were turned into their servants [Q482.1.1].

*eile agus é fhéin ag ithe a mbriocfásta ag an mbord... Agus d'innis sé an sgéal go'n bheirt driothár agus go'n drifúir... "Well," adeir sé, "an dara hoiche anois," adeir sé, "ní codhlóchaidh mise ar aon leaba, agus an dara béilidh ní íosfha mé gáon bhord," adeir sé, "go bfáigh mé na trí ártúr sin atá sa domhan thoir", NFC M 1631, 117). I am interpreting the word *ártúr* as some kind of 'a marvel, an outstanding thing'. In the version recorded by Pádraig Breathnach (2007: 287–312) the word is transcribed as *achtúr*, and also features in the story 'Lán-Dearg Mac Rí in Éirinn' (ibid., 327–354).*

- 53 "Do you see that razor now", he says, "many things are brighter than this razor. As long as you will see that razor," he says, "remaining how it is... I will be alive. If you see signs of rust or anything else on it, I will be dead" ("An bhfeiceann tú an rásúr sin anois," adeir sé... "agus is iomaí rud ánn is glaise ná an rásúr sin... an fhad agus fheicfheas tusa an rásúr sin," adeir sé, "a' coinneál mar sin... beidh mise beo. Má fheiceann tú cosúlacht meirg ná rud ar bith sa domhan uirthé beidh mise marbh", NFC M 1631, 118).
- 54 The bird is described as 'as white as a plucked handful of flax' (*chomh geal le giobóg lín*, NFC M 1631, 122).
- 55 'He pulled up a small wand and its shape resembled that of a *fuse blast*. He opened it out and passed it over to him' (*Tharraing sé aníos slat bheag agus 'sé an sórt déana a bhí uirthé mar bheadh fuse blast ann. D'oscail sé amach í agus shin sé chuige í*, NFC 1631, 123). It is most likely that the storyteller was thinking of a pen knife, which can be opened and closed.

7. Preliminary observations

This survey had to be kept short and only included eight variants of ATU 707, including one from Donegal, one from Cork, and six from county Galway, covering Irish ATU 707 ecotypes A (Do 1, Ga 2, Ga 4, Ga 6), A' (Ga 3, Ga 5) and C (Ga 1).⁵⁶ These were recorded between 1892–1962 as five stand-alone ATU 707 tales and two of mixed type (in Co 1, ATU 707 was preceded by ATU 510A, and in Ga 5, ATU 707 was concluded by ATU 444). Most significantly, the names of the three magical objects sought after by the protagonists ('the golden water', 'the singing tree' and 'the talking bird') are practically the same in all the versions save for Ga 1. The number of children born to the young queen is also the same: it is either three brothers (Co 1, Ga 1) or three brothers and a sister (Ga 6); on most occasions, these are two brothers and a sister (Do 1, Ga 2–5).

The jealous sisters get rid of their two nephews and their niece by throwing them into a basket (Do 1, Ga 2, Ga 6) and into the river (Do 1, Co 1, Ga 2–6)—only in one variant did they leave them in the forest (Ga 1). The young queen is accused of giving birth to various animals: a piglet, a kitten and a crow (Ga 1), two puppies and a kitten (Ga 2) or else a puppy, a kitten and a squirrel (Ga 3–4). The punishment of the young queen does not always follow. In Do 1, the king is quite reluctant to throw his young wife into prison, while in Ga 6 he does not commit himself to punishing the queen. In Co 1, she is pushed by her elder sister with her children, throwing them into the sea, similarly to Ga 1, where the young queen is thrown into a lake by her royal husband. In Ga 1 and Ga 4, she finds herself on an island, while in Ga 2 and Ga 3, the king puts his wife into a hut and every person who passed by was supposed to spit at her.

The way the three royal children go on their quest for the magical objects also warrants discussion. Co 1 does not list any magical objects at all. In Ga 1, the children are invested with magical objects (the magical book, the magical cloth and the three hats decorated with stars), the first of which discloses their origin to the king. In Ga 2 and Ga 6 they have to travel to the Otherworld (*An Domhain Thoir*, lit. 'The Eastern World') to fetch them, or else travel for a certain period of time (serving as a measure for the distance): 'within a journey of one day and one year' (*in aistir láe agus bliadna*, Ga 4), ten days (Do 1) etc. With the exception of Co 1 and Ga 1, the royal children come across an old man who advises them how to get the magical objects. The old man has long hair (Ga 2, Ga 6) and the young girl cuts some of it (Do 1, Ga 2). The versions

56 I have not dealt with the so-called ecotype B. I have presented its synopsis in section 2.1.3; see also discussion by Ó Súilleabháin (1942: 517) in footnote 3 above, and the publication of its variant by Ó Flannagáin (1939).

differ as to what material she puts into her ears ('hair', Ga 2; 'tow', Ga 4; 'cotton', Ga 3; 'handful of flax', Ga 6), but the use of this device is important as it is how the girl avoids hearing the magical noise that turned her brothers into whinstone. On the way back from the top of the mountain, the youngest sister (the youngest brother, Ga 6) disenchanters her elder siblings, returning them to their human forms, by using a magical wand (Ga 4–6; a twig from the singing tree, Ga 3) or by sprinkling some magic water on them (Do 1, Ga 2).

When it comes to meeting the royal father, most of the variants arrange this during his hunting expedition in the royal forest where he accidentally encounters his sons (Do 1, Ga 3–4, Ga 6; *cf.* reference to the hunt in Ga 1). When the king is invited to dinner in the house of his children, the truth is revealed and the family is reunited. The special meal arranged for the king in Do 1, Ga 4 and Ga 6 contains pearls, discussed further in Chapter 4.

Apart from such correspondences found in the storyline of the plot in the above analysis of the different variants of the tale, another striking feature joining all the versions is the matter of the language employed on occasions. When describing key objects of the tale, many storytellers resort to English. In Do 1 and Ga 3, storytellers use the word 'cage' to denote the container for the talking bird. Furthermore, Ó Caiside speaks of 'the fountain' and 'the basin' to denote the containers for the golden water, and 'the bowl' when he tells of the object given by the old man to the elder brothers and their sister to follow up the hill; 'the cucumber' is used as an ingredient for the royal meal (here and elsewhere, *italic* indicates that words in the Irish text are originally in English):

Bhí an *cage* ar an drisiúr agus an t-éan go cainteach.

(NFC 72, 315)

The *cage* was on the dresser and the bird was chatting away.

Nuair a tháinig siad abhaile, chroch sí an *cage* istigh sa rúm... D'fhiafraigh sí ansin caidé faoin *fountain* uisce. D'iarr sé uirthi *basin* a raibh ar an tábla aici a thabhairt amach ina gharraí... agus go mbeadh an *fountain* go maith.

(Mn 4 SC KN, p. 83)

When they came home, she hung the *cage* inside the room... Then she inquired about the *fountain* of water. He (*the bird*) asked her to bring the *basin* that was on the table into the garden... and the *fountain* would be all right.

"Tabhair leat, agus scoilt an *cucumber*, agus cuir na péarlaí istigh ina chroí."

(Mn 4 SC KN, p. 86)

"Take it, split the *cucumber*, and put the pearls into its core."

In Ga 4, the king is referred to as the 'Sultan': 'A *Sultan* came by and demanded they make him a meal' (*Casadh Sultan isteach chucu lá agus d'iarr sé béile orthu*, NFC 72, 317).

In Ga 6, the three magical objects are referred to as the ‘singing tree’, the ‘golden water’, and the ‘talking bird’: ‘the *singing tree*, the *golden water*, and the *talking bird*. That was their name’ (*an singing tree, an golden water, agus an talking bird. Sin é an t-ainm a bhí orthab*, NFC 1631, 127). The container and the room for the bird in the royal children’s home are denoted as the ‘cage’ and the ‘hall’: ‘They took the big bird and they put her inside into the big *hall* in the *cage*’ (*Thugadar leob an t-éan mór agus shocraíodar istigh sa hall mór a bhí istigh ann é sa gcage*, NFC 1631, 127). As the two brothers go out hunting, they eat ‘lunch’ in the woods: ‘they went out to hunt... and straight after they had their *lunch* eaten’ (*chuardar amach ag faibhléaracht... agus nuair a bhí lunch ite go díreach acab*, NFC 1631, 129).

When the the youngest sister realises she is not trained to cook for the king, the girl exclaims: “Really, I do not have any *skill*” (“*Ar ndódh níl skill ar bith a’msa*”, NFC M 1631, 131). She asks for advice from the ‘talking bird’ who tells her to boil ‘pearls’ in the ‘stew pot’: ‘She prepared no dinner until she went to [see] the bird... He (*the bird*) told her to boil *a stew pot* or a *pot of pearls*. And to lay a plate full of *pearls* in front of the king and his servants... on the table’ (*Ach níor réitigh sí aon bhlas dinnéir go ndeachaigh sí go dtí an t-éan... Dúirt sé léi stew pot nó pota pearls a bhruith. Agus lán pláta pearls a leagan ar aghaigh an Rí agus a chuid searbhóntaí... ag an mbord*, NFC 1631, 132) (see Chapter 4, section 11, for further discussion of the episode).

A number of questions need to be asked in this regard. Can the use of English be taken as evidence of the borrowing of various segments of the tale from a foreign source? Can one argue that such borrowings point to a foreign origin of the ATU 707 type in Ireland? Do any of the Irish storytellers relate any of the available ATU 707 ecotypes in a manner similar to its variants found in print? Can these examples be compared with one another? Can any such print variants be taken as a source of any of the oral versions discussed above? These and other questions will be discussed in the next chapter, which will be devoted to the versions of ATU 707 tale type available in print and the possible influence of the printed collections on the Irish oral tradition.

Chapter 4

Folktale type ATU 707 in Straparola's *Le piacevoli notti*, the Brothers Grimm's *Kinder- und Hausmärchen* and *The Arabian Nights Entertainments*: 'Scéal Rí na Gréige' from an international perspective

In what follows, I would like to turn to folktale compilations available in print, which contain a version of ATU 707, in one form or another, and compare them with the version of the tale narrated by Ó Caiside, when necessary bringing in various parallels from Ga 1–6 versions discussed in Chapter 3.

1. Published variants of ATU 707

Published variants of ATU 707 circulated in volumes of tales available in English. The earliest of these works is undoubtedly the collection by Giovanni Francesco ('Gianfrancesco') Straparola, *Le piacevoli notti*, first published in 1550 and translated into English as *The Facetious Nights* in 1901, hereafter *Straparola's Nights* (Waters 1901), in which the tale is to be found as the third story of the fourth night (IV.3, 'L'Augel Belverde', also known as 'Ancilotto, King of Provino'). Folklorists generally agree that the tale can be traced back earlier in English to the translation of 'Die drei Vügelkens', translated under the title 'The Three Little Birds' (Canepa 2008: 927, Zipes 2000: 506) in the Brothers Grimm's *Children's and Household Tales*, first published in *Kinder- und Hausmärchen* on 20 December 1812 (Grimm & Grimm 1857: II, 57; Grimm & Grimm 1996: II, 96; Grimm & Grimm 2014: II, 10).

Independently of this development, it is to be found in various versions of *The Arabian Nights Entertainments* (hereafter, *The Arabian Nights*), where the tale appeared in the first English-language edition under the title 'The Story of Two Sisters, who Envied their Younger Sister' (anon., 1717: XII, No. 37), subsequently appearing in Andrew Lang's edition under the title 'The Story of Two Sisters Who Were Jealous of Their Younger Sister' (1898: 390–424, No. 34, Night 756). The edition by Richard Francis Burton (1885, 1887–1888) was also quite popular, where the tale appeared as part of the *Supplemental Nights*

edition as ‘The Two Sisters who Envied their Cadette’ (Burton 1887–1888: 491–549, Nights 667–688 = vol. III, part 2, tale 8).

In the 1717 English-language edition of *The Arabian Nights*, the tale was translated from its French counterpart in the *The Arabian Nights* collection prepared by Antoine Galland (1704–1717), *Les mille et une nuits*, where it appeared as the last tale under the title ‘*Histoire des deux soeurs jalouses de leur cadette*’ (Mahdi 2006: 133).¹ This tale completes the *Arabian Nights*,

Shahrazad presents a story about a falsely accused queen, whose innocence redeems her from years of exposure and mortification. This tale, subsequently titled “*Histoire des deux soeurs jalouses*” (“The Two Envious Sisters”), makes up half of the twelfth, and final, volume and brings Galland’s *Nights* to its happy conclusion.

(Bottigheimer 2014: 303)

As already mentioned (Preface, page 11), the tale was recorded by Antoine Galland from his Syrian informant Hannā Diyāb, a Maronite Christian from Aleppo, Syria. Ruth B. Bottigheimer argued that Galland’s informant did not base his story on any existing version of the tale available in Arabic, but rather narrated it in French:

Misspellings, mismatched verbs, and homophonic spellings appear throughout Galland’s journal notations of Hannā Diyāb’s stories. In “The Two Jealous Sisters” Galland pairs a singular verb with a plural subject: *elles le suppliere*. As heard, or as read aloud, *suppliere* and *supplierent* sound identical, which again suggests that Galland was listening to a French narration and writing it down in haste. Galland writes *jourdān* for *jardin* (garden), correcting his misspelling the second and third times the word appears in the story; he again voices an unvoiced consonant in writing *envermer* for *enfermer* and does the reverse by unvoicing a voiced consonant when he apparently renders Hannā Diyāb’s pronunciation of *branche* as *pranche*.

(Bottigheimer 2014: 305)

Bottigheimer proposed a hypothesis that Hannā Diyāb adapted his tale on the basis of the French translation of *Straparola’s Nights*, creating a new version of the tale embellished with Oriental motifs — in line with the spirit of *The Arabian Nights*. According to Bottigheimer (2014: 313), the French translation of *Straparola’s Nights*, entitled *Les nuits facétieuses du Seigneur Francois Straparole* was printed sixteen times between 1560 and the early 1600s, being an extremely popular reading in France before the publications of Charles Perrault (1697) and Madame Marie Catherine d’Aulnoy (1690). Having analysed the narrative elements and folklore motifs in both sources, Bottigheimer (2014: 310) comes to the conclusion that, despite its cultural difference, the French translation

1 In 1878, a Breton version of ATU 707 was published by M. Luzel (1878), under the title ‘*Les Trois Filles du Boulanger; ou, L’Eau qui dense, la Pomme qui chante, et l’Oiseau de Vérite*’.

A comparison between Galland’s edition and Luzel’s rendering shows that the latter owes much to the former, including its origin.

of ‘Ancilotto, King of Provino’, namely ‘*Lancelot, roi de Provins*’, was the most likely antecedent of Hannā Diyāb’s tale.

Bottigheimer’s hypothesis speaks for the popularity of the tale in seventeenth- and eighteenth-century France and the fluidity with which the story available in print entered the oral medium — only to return to its printed form later. The study that I propose below will equally survey the key episodes and motifs of Ó Caiside’s version only to contrast them with such episodes and motifs of the tale as they were found in *The Arabian Nights* collections popular in late nineteenth – early twentieth-century Ireland to argue that such elements entered the oral tradition from a printed edition.

2. Motif K1812.17 ‘King in disguise to spy out his kingdom’

According to Ó Caiside (Do 1), the king is out and about because he has to check whether everything is well and good in his capital:

Oíche amháin, bhí an rí é féin 7 a bhuachaill amuigh go mall ag amharc caidé a bhí ag dul fríd an bhaile.

(Mn 4 SC KN, p. 70)

One night, the king himself and his servant were out late watching what was going on around the town.

The Co 1 and Ga 1–6 versions do not present this motif. In Ga 6, the king and his two advisers lost their way in the woods and came across the house of the three sisters by accident. In Ga 2, the king happened to be about when he heard the sisters talking. In Ga 4, the Sultan comes into the house of the sisters and demands a meal to be cooked. Of the variants available in print, Straparola’s version lacks motif K1812.17; the king is out hunting (as in Ga 6) when he comes across the house of the sisters:

It happened one day when the three sisters were in their garden... that Ancilotto the king, who was going to enjoy the diversion of hunting with a great company, passed that way.

(Waters 1901: IV.3)

This introduction to the tale also agrees with ‘The Three Little Birds’ of the Brothers Grimm. However, in *The Arabian Nights*, the King of Persia, Khusrau Sháh, wandered the streets of his capital at night “to note what might take place both of good and of bad” (Burton 1887–1888: 492, cf. Lang 1898: 390).

3. Motif N201 ‘Wish for exalted husband realized’

In contrast to *The Arabian Nights*, where the tale opens with a description of the king of Persia wandering the streets of his capital, Ó Caiside starts by

describing three sisters who used to wish for various things as they had a special wishing chair. That is how they were noticed by the king:

Bhí triúr cailíní uair amháin. Bhí siad ina gconaí leo féin. Bhí cathaoir sa teach acu, achainí ar bith a d'iarrfá, nuair a bhíteá i do shuí sa chathaoir, bhí sé le fáil agat.

(Mn 4 SC KN, p. 70)

Once upon a time, there were three girls. They lived on their own. They had a chair in their house, any wish you would ask of it, when you would sit in the chair, it was granted to you.

In the published editions of *The Arabian Nights*, the sitting arrangement is described as follows: “peeping through a crack in the door, the Sultan saw three sisters, sitting on a sofa in a large hall” (Lang 1898: 390).²

As Ó Caiside’s tale goes on, the three sisters wished to be married to the king’s chef, to the king’s baker and to the king himself. The choice of husbands corresponds word for word to *The Arabian Nights* (both its English and French editions), but differs from Straparola’s and the Brothers Grimm’s versions (who agree on this point, the latter being undoubtedly derived from the former):

The Arabian Nights:

“I ask nothing better,” cried the eldest, “than to have the Sultan’s baker for a husband...” “I,” replied the second sister, “should be quite content with the Sultan’s head cook...” It was now the turn of the youngest sister... “As for me,” she said, “... nothing less than the Sultan himself will do for me.”³

(Lang 1898: 390–391)

Straparola’s Nights:

It happened one day when the three sisters were in their garden, and there taking much delight, that Ancilotto the king, who was going to enjoy the diversion of hunting with a great company, passed that way. Brunora, the eldest sister, when she looked upon the fair and noble assemblage, said to her sisters Lionella and Chiaretta, ‘If I had for my husband the king’s majordomo, I flatter myself that I would quench the thirst of all the court with one glass of wine.’ ‘And I,’ said Lionella, ‘flatter myself that, if the king’s private chamberlain were my husband, I would pledge myself to make enough linen from a spindle of my yarn to provide shifts of the strongest and finest make for all the court.’ Then said Chiaretta, ‘And I, if I had the king himself for my husband, I flatter myself that I would give him three children at one birth, two sons and a daughter. And each of these should have long hair braided

2 Burton’s edition (1887–1888: 493) is similar: “seated on a divan talking one to other”.

3 Cf. “Puisque nous sommes sur les souhaits, disoit-elle, le mien seroit d’avoir le boulanger du sultan pour mari...” ‘Et moi, reprit la seconde sœur, mon souhait seroit d’être femme du chef de cuisine du sultan...’ La sœur cadette... parla à son tour. ‘Pour moi, mes sœurs, dit-elle, je ne borne pas mes désirs à si peu de chose... et puisqu’il s’agit de souhaiter, je souhaiterois d’être l’épouse du sultan...’ (Galland 1806: VII, 279–280).

below the shoulders, and intermingled with threads of the finest gold, and a golden necklace round the throat, and a star on the forehead of each.⁴

(Waters 1901: IV.3)

The Grimms' *Children's and Household Tales*:

When they saw the king with his men, the oldest pointed at the king and called to the other two, "Hallo, hallo! If I can't have that man over there, I don't want any at all". Then the second responded from the other side of the mountain and pointed at the fellow walking on the king's right... Finally, the youngest pointed at the fellow on the king's left... The two men were the king's ministers, and the king.

(Grimm 2003: 324, trans. Zipes)

Another version of the tale, collected by Séamus Ó Dúbhgain in Devlin (Ir. *Duibhlinn*), Gartán, Donegal, from Pádraig Mac Dáid on 18 January 1937, who learned the tale from Liam Mac Cádaigh, Kilmacrenan (Ir. *Cill Mhic nEanáin*), Donegal, around forty years prior to the time of collection, also registers a motif of the wishing chair:

Bhí Rí in Éirinn uair amháin agus bhí mac aige a bhí ina fhear gó breá is a bhí sa tír. Agus bhí garraí galánta aige, agus istigh sa gharraí, bhí cathaoir-achainí, agus nuair a shuífeá inti, achainí ar bith á d'iarrfá, gheofá é.

(NFC M 322, 61)

There was a king in Ireland and he had a son who as handsome a man as any in the country. And he had a beautiful garden, and inside the garden, a wishing chair, and when you would sit in it, anything at all that you could wish for, you would get it.

In this instance, the opening of the version collected in North West Donegal, corresponds to Ó Caiside's version with the exception of the chair's location. Mac Dáid's tale, however, can be characterised as belonging to the ATU 707 Irish ecotype A', whereas Ó Caiside's has been classified as the ecotype A story. Three other versions of the tale were recorded from Mac Dáid,⁵ and on all

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- 4 Cf. variant Ga 1 of ATU 707 (Hyde 1930), discussed in Chapter 2, which contains an image of golden stars in the description of the royal children. A tale 'The Prince and the Three Children' (*An Prionnsa agus an Triúr Chlainne*) collected in Barna (Ir. *Bearna*), Co. Galway, from Pádraic Ó Donnchadha by Áine Ní Conghaile on 8 April 1938, also recorded the image of three golden stars. The tale's outline and its dependence on Straparola's 'Ancilotto, King of Provino' is discussed in Fomin 2019: 23–25.
- 5 Pádraig Mac Dáid related this tale to Seán Ó hEochaidh on 16 June 1939 in which the opening of the tale went on as follows: 'Well, a long time ago, there was a noble man living here in Ireland, and he had a chair in his garden, and any wish you would make [whilst sitting] on the chair, you (he) would get it' (*Bhail, i bhfad ó shoin agus i bhfad ó shoin é bhí fear-uasal 'na chónaí anseo in Éirinn agus bhí caoithir ina ghárradh agus athchuingne ar bith a d'iarrfá ar an chaoithir bhí sí le fáil (aige) agat*, NFC M 626, 451). He also related the same tale to Pádraig Ó Fearraigh on 22 March 1938, changing the protagonist of the tale to 'the son of a king in Ireland': 'Once upon a time, there was the son of a king in Ireland and he had a beautiful garden around the castle and he had a wishing chair in the garden' (*Bhí mac ríogh in Éirinn am amháin agus bhí garradh gálanta aige faoin chaisleán agus bhí cathaoir achmuinge aige sa ghárradh*, NFC M 479, 532).

occasions the wishing chair remained central to the opening of the plot. An isolated example of this motif was recorded in Indreabhán, Co. Galway, on 19 September 1942 from Seán Ó Donnchadha by Colum Mac Giolla Catháin, who mentioned that he had learned that story twenty years prior to the time of recording “in the night-visiting houses” (*i dtigthe airneáin*, NFC M 840, 190).⁶ It seems likely that the Donegal tradition was strongly characterised by this motif at the start of the story, and judging from the evidence of the NFC collection, it circulated in the area from at least the turn of the twentieth century, if not earlier. It is clear that the provenance of the motif in Galway was registered later, and there is only one isolated example of it; in this regard, it may well be that the motif travelled to Indreabhán from Donegal (see Map 1, next page.)

4. Motifs K2115 ‘Animal-birth slander’ and S141 ‘Exposure in chest’

In Ó Caiside’s version, the motif K2115 is absent. Each time when the youngest sister bore a baby, the elder ones got rid of the child and blamed their mother instead. They pretended the way the children disappeared was not known to them:

Chuir siad isteach ina mbosca é 7 chaith siad san abhainn é. D’inis siad don rí ar maidin, gur droch-bhean a bhí inti, gurbh í féin rinne ar siúl leis an leanbh... ar dhóigh éigin nach raibh a fhios acu sin.

(Mn 4 SC KN, pp. 73–74)

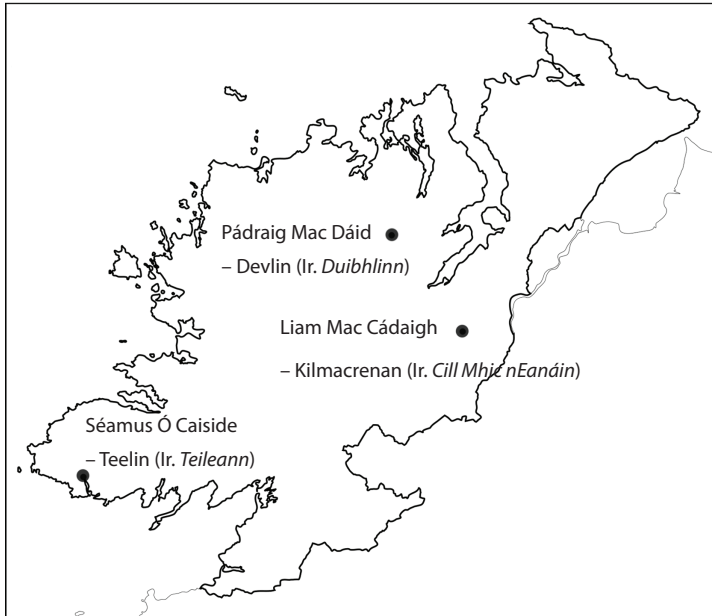
They put him into their box and threw him into the river. They told the king in the morning that she was a bad woman, that it was she who got rid of the baby... in some way, and they did not know how.

Yet, the versions of tale type ATU 707 available in print make good use of the motif. In *The Arabian Nights*, when the baby had been thrown into a canal in a cradle, the sisters informed the Sultan that his wife had given birth to a puppy, and the king was enraged:

On both occasions, he refers to Liam Mac Cádáigh as his source. On 17 May 1949, Pádraig Mac Dáid related this tale to Seán Ó hEochaidh once again who was accompanied by Caoimhín Ó Danachair, but he did not mention Liam Mac Cádáigh as his source on that occasion (NFC M 1170, 173). Mac Dáid kept to the storyline chosen during his 1938 session with Ó Fearraigh in that the protagonist was the son of a king in Ireland and that he had a wishing chair in his garden.

- 6 ‘There was a rich man long ago, and he had three daughters and after his death the three daughters had the whole place for themselves. They had a chair, and anyone who would sit on this chair, anything he would wish for, he would get it’ (*Bhí fear an-saidhbhir ann fadó agus bhí triúr inghean aige agus tharéis a bháis bhí an áit ar fad ag an triúr inghean. Bhí cadhair acab agus an té shiudheach sa gcadhair, rud ar bith d’iarrach sé, bheach sé le fáil aige*, NFC M 840, 181). Note that in this variant the chair is located in the house, similarly to Ó Caiside’s story, whereas in Mac Dáid’s telling the chair is situated in the garden.

Map 1. The motif of the wishing chair registered in Donegal, 1900–1937



When at last a little boy, beautiful as the sun, was born, they laid him in his cradle and carried it down to a canal which passed through the grounds of the palace. Then, leaving it to its fate, they informed the Sultan that instead of the son he had so fondly desired the Sultana had given birth to a puppy. At this dreadful news the Sultan was overcome with rage.⁷

(Lang 1898: 393)

In Ó Caiside's version, the father stayed perfectly calm:

Bhí cion mór aige uirthi ⁊ níor mhaith leis dadaí a dhéanamh uirthi, ⁊ dúirt sé leo, go bhfulaingoidh sé di tamall eile.

(Mn 4 SC KN, p. 73)

He had a deep affection for her and he did not want to do anything to her, and he told them that he would tolerate her a little bit more.

This is similar to the Grimms' version where the king, on hearing the sad news, said "What God does is always for the best" (Grimm 2003: 325, trans. Zipes, cp. Ga 7, episode II above). He only got angry the third time:

⁷ Burton's edition of *The Arabian Nights* presents a slightly different reading of the episode: "With great care and secrecy, they wrapped the new-born in a bit of a blanket and putting him into a basket cast him into a canal which flowed hard by the Queen's apartment. They then placed a dead puppy in the place of the prince and showed it to the other midwives and nurses... the King was sore discomfited and waxed wroth with exceeding wrath" (Burton 1887–1888: 497–498).

Once again the king went on a journey, and the queen gave birth to a little girl, whom the wicked sister also threw into the river... When the king came back home, the sisters told him the queen had given birth to a cat. This time the king became so angry that he had his wife thrown into prison.

(Grimm 2003: 325, trans. Zipes)

Eventually, in the Grimms' version, the two sisters accused their younger one of giving birth to two puppies and a kitten. In *Straparola's Nights*, the young queen was accused of giving birth to three pups: all of her three magical children were born on one night and three black pups with white stars on their foreheads were substituted for them. The pups were presented to the young queen, while her real children had been put in a box and thrown into the river.

Various editions of *The Arabian Nights* diverge as to what accusations the two sisters put forward to the king. In Burton (1887–1888: 497, 499, 500), she was accused of giving birth to a dead puppy, a kitten and a muskrat.⁸ “In Galland, the Sultánah is brought to bed of *un morceau de bois*” (Burton 1887–1888: 500). Translated as ‘a piece of wood’ in a popular 1899 edition of *The Arabian Nights* (p. 112), *un morceau de bois* made its way to Lang (1898: 423) in which the youngest sister is accused of giving birth to a dog, a cat and a log of wood.⁹

5. Motifs R131 ‘Exposed or abandoned child rescued’ and R131.2 ‘Miller rescues abandoned child’

Next comes the turn of a miller to find the baby near the mill and to bring him home to his wife:

An chéad leabh chaith siad ar siúl, chuaigh an bosca leis an abhainn go ndeachaigh sé fad le muileann bhí i gceann an bhaile. Bhí rás uisce ar an abhainn ag dul isteach ina mhuileann. Stop an bosca sa rás 7 tháinig an muilleoir amach go bhfeicfeadh sé caidé a bhí ag stopadh an uisce. Fuair sé an bosca 7 an leabh beo go fóill ann. Thug sé leis go h-áthasach é abhaile ionsar a bhean.

(Mn 4 SC KN, p. 73)

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- 8 Burton (1887–1888: 500, fn. 1) provides his explanation that a muskratling is equivalent to “Hind. *chhuchhundar* (*Sorex caerulescens*)” — a mole.
- 9 The Ga 1–6 variants of tale type ATU 707 discussed in Chapter 3 also diverge. In Ga 5, the sisters announced the children dead. In Ga 6, no accusation followed. Ga 1 is exceptional in that the children are substituted for a piglet, a kitten and a crow. Ga 2 agrees with the Grimms' version in that the queen is accused of giving birth to two puppies and a kitten. In Ga 3 and Ga 4, these are a puppy, a kitten and a squirrel. The latter could be reinterpreted as a native equivalent to Burton's ‘muskrat’. A more attractive explanation, however, is that ‘the squirrel’ (Ir. *mada craimn*) could owe its provenance to the mix up of its literal translation, ‘a dog of wood’, with the Lang's original, ‘a log of wood’, due to the phonemic near-sameness of [log] and [dog]. Further detail is provided in Chapter 3, section 2.1.1, discussion of the Irish ecotype A of tale type ATU 707, episode II, motif variations (a¹)–(a⁸).

The first child whom they threw away, the box [with the child in it] went along the river as far as a mill that was at the end of the town. There was a mill-race on the river going into the mill. The box stopped in the current and the miller came out to see what was stopping the water. He retrieved the box and found the child still alive inside. He took it happily home with him to his wife.

Straparola's Nights:

They made a box [...] and, having put the children therein, they closed it and cast it into the river to be borne away by the stream. [...] As the box floated along it was espied by a certain miller named Marmiato, who hauled it out and opened it, and found within three smiling children.

(Waters 1901: IV.3)

In *The Arabian Nights*, it is the king's intendant who picks up the cradle with the help of the gardener from the canal (R.131.5 'Servant rescues abandoned child'; Lang 1898: 394, Burton 1887–1888: 320). In the Grimms' version (2003: 325, trans. Zipes), "the fisherman fetched this baby out of the water too, and he fed and cared for him" (R131.4 'Fisher rescues abandoned child').

The provenance of motif R131.2 in Do 1 is to be explained by a close analysis of the storyteller's repertoire on the basis of Ó hEochaidh's earlier recording carried out for the Irish Folklore Commission. The tale 'The Dark Giant of the Eastern World' (*Fathach Dorcha an Domhain Thoir*) collected by Ó hEochaidh on 9 October 1935 from Ó Caiside, contains an episode of the protagonist's miraculous rescue by a miller. At the outset of the tale, the hero is prophesied to marry the king's daughter when he is sixteen; the king does not agree to this, the baby is thrown in a box and the box into the river, and the baby is subsequently saved by a miller, who has no children himself:

Rugadh mac óg dón t-sean-bhean. Chuaigh scéal an uile áit fá dtaobh den mhac a bhí ag an t-sean-bhean agus go raibh geallta dó nuair a bhéadh sé sé bliana déag a d'aois a bheith pósta ag nion rí. Chuaigh an scéal go leitheadach go bhfuair an rí greim air agus tháinig sé an lá amháin a fhad leis an lánúin... Thug sé duais airgid dóibh ar scór an leanbh a thabhairt dó — agus shantaigh an fathach an t-ór — agus thug sé dó an leanbh. D'imigh sé leis agus nuair a bhí sé ag dul fríd an bhaile mhór, chuaigh sé isteach ina *store* a bhí ann, agus cheannaigh sé bocsa, agus chuir sé an leanbh isteach sa bhocsa, agus nuair a bhí sé ag dul trasna ar dhroichead na habhna, chaith sé an bocsa san abhainn. Thug an sruth leis an bhocsa ariamh síos go ndeachaigh sé a fhad le muileann a bhí giota beag amach ón bhaile, agus níl lá ar bith ná téadh an muilleoir amach go nglanadh sé rás an mhuilinn, agus dar leis an lá seo go raibh an rás stopadh, agus chuaigh sé amach a ghlanadh, agus fuair sé an bocsa sa rás. Thug sé an bocsa chun talaimh, agus nuair a d'fhoscail sé é, bhí an leanbh beo beathach sa bhocsa go fóill. Smaoinigh sé gurbh é Dia a chuir ionsair féin agus ionsar a bhean é. Ní raibh duine ar bith clainne acu.

(NFC M 141, 5–6)

A baby boy was born to the old woman. The story went all over the place about the old woman's son for whom it was ordained that when he would be sixteen years of age he would be married to the king's daughter. The tale spread widely so that the king got hold of it and one day he came to the couple... He gave them

money (by way of atonement) on condition that they give him the child — everyone is greedy — and they gave him the child.¹⁰

He left and, when he was going through the city, he went inside a *store* there, and he bought a box, and he put the child inside the box, and when he was going over the bridge, he threw the box into the river. The current carried the box along until it came to the mill that was a short distance outside of the city, and every single day the miller used to go out to clean the millrace, and he noticed this day that something was obstructing the race, and he went out to clean it, and he found a box in the race. He took the box onto the bank, and when he opened it, there was a baby, alive and kicking, still in the box. He thought that it was the Lord who sent the baby to him and to his wife. They did not have any children of their own.

The phraseology employed by Ó Caiside in the passages recorded by both Mühlhausen and Ó hEochaidh is extremely close: note the placing of the child into a box, the box being borne along with the current of the river, and the involvement of a miller first to clear the flow of water in the millrace and then to rescue the child from the box he subsequently found there. Ó Caiside refers to Conall Ó Cuinneagáin (1832–1920) as the source of this tale, and I have observed previously that Ó Caiside learned two songs and three tales of the ones he related to Mühlhausen from him (see Chapter 2, Table 2). Similarly to the motif of the magical chair cited above, it maybe inferred that the storyteller borrowed motif R131.2 from the inventory of motifs employed by his fellow Teelin storyteller (see section 3 above).

An alternative explanation is equally plausible. Looking at other versions of ATU 707 recorded in Ireland in Chapter 3, I indicated that its Irish ecotypes registered a fisherman (ecotype A) and a gardener (ecotype A') as foster-fathers of the children, and the figure of the miller as the forster-father can be described as Ó Caiside's own innovation. Ó Caiside used a set passage (“tableaux”) from his repertoire that he had readily available to advance the tale.

It is possible to develop this line of thinking and suggest that Ó Caiside — like any other storyteller — relied upon a stock set of “descriptive (stereotyped) passages” that facilitated the “complicated plot trajectory” (Zimmermann 2001: 473).¹¹ In this regard, Ó Caiside's description of the protagonists' rescue by a miller followed the flow of the plot as in the ‘Dark Giant’ tale. It seems unlikely that he had learned it previously from a more experienced

10 See Uí Bheirn (1989: 102, s.v. *fathach*): “*Prov. Shantaigh an fathach a t-ór*, everyone is greedy”.

11 Bruford (1969: 217) calls such descriptive passages “a series of tableaux... It seems likely that the average storyteller, who does not memorise a whole story word for word, remembers much of it... possibly actually visualised, which he then describes in his own words... It is often apparent that the storyteller has a scene clearly in his mind's eye, especially if it is an unusual one”.

storyteller in the locality since that particular descriptive passage was his own trademark.¹²

6. Motifs K2110.1 ‘Calumniated wife’, Q471.1 ‘Persecuted queen meanly clothed and set where all are commanded to spit on her’, and Q433 ‘Punishment: imprisonment’

When the second and third babies disappear, the queen is punished for not having delivered a royal offspring. The punishment is different in all versions. In Ó Caiside’s story, the queen is put into a dungeon:

Dúirt sé nach ndéanfadh sé sin ach go gcuirfeadh sé isteach ina doinsiún di féin í, cead aici bheith beo ná marbh. Rinne sé sin 7 níor éiligh sé í níos mó.

(Mn 4 SC KN, pp. 74–75)

He said that he would not do that but that he would put her into the dungeon by herself, where she could live or die as she pleased. He did this and he lamented her no more.

This is similar to the Brothers Grimm’s tale in which the queen is thrown into a prison (section 4 above). Both Do 1 and the Brothers Grimm’s tale employ motif Q433 ‘Punishment: imprisonment’, which, in the context of folktales, is usually applied for adultery (cf. Q433.1). In Lang’s and Burton’s editions of *The Arabian Nights*, the queen is imprisoned in a box at a central location and everyone who enters should spit on her:

Let a box be built for her at the door of the principal mosque, and let the window of the box be always open. There she shall sit, in the coarsest clothes, and every Mussulman who enters the mosque *shall spit in her face in passing*.

(Lang 1898: 395, my emphasis; cf. Burton 1887–1888: 323)¹³

It is important to point out that the popular editions of *The Arabian Nights* contained a slightly different description of the incident: the king “ordered a small shed to be built near the chief mosque, and the queen to be confined in it, so that she might be subject to the scorn of those who passed by” (e.g. Anon. 1899: 112). Here, like in Ó Caiside’s story, the punishment of the young queen is carried out in milder terms than the one described by Lang or Burton above.¹⁴ In *Straparola’s Nights*, she is put in a cell under the kitchen sink to be given the leftovers taken from dirty pans and dishes:

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- 12 The technique of introducing set plot segments was widespread among Irish storytellers: in this way, “the storyteller’s particular mode of presentation remained recognizable: a stable manner might function as a kind of trademark, showing that the tale ‘belonged’ to him” (Zimmermann 2001: 475).
- 13 Punishing the mother by placing her at a central location for her to be spat upon parallels the descriptions in Ga 2 and Ga 3 (see Chapter 3, sections 3.3 and 4).
- 14 I will discuss the significance of the 1899 edition of *The Arabian Nights* in Chapter 5, section 1.

Chiaretta's dignity and sweetness, and the patience with which she bore the insults of the courtiers, won him [i.e. the king] over to spare her life, and to sentence her to be kept in a cell under the place where the cooking pots and pans were washed, and to be fed on the garbage which was swept off the dirty sink.

(Waters 1901: IV, 3)

There is a sharp difference between the versions of *The Arabian Nights* and *Straparola's Nights*. *Straparola's Nights* combines the motifs Q482.2 'Queen placed in kitchen and abused', Q544 'Penance: Being locked in cellar', and Q523.3 'Penance: Eating food offered to dogs', and the queen is still kept inside the palace, although her status becomes greatly reduced and inferior in contrast to the position she had previously held. In *The Arabian Nights*, she is physically banished from the royal residence, whereas in Do 1 and the Brothers Grimm's versions, she is imprisoned.

7. Motifs N825.3 'Old woman helper', H1321.1 'Quest for Water of Life', H1331.1.1 'Quest for Bird of Truth', and H1333.1.1 'Quest for Singing Tree'

The children are brought up by an old couple and inherit their house and the land around it. In *The Arabian Nights*, their foster-parents retire from the city where they originally dwelt and the children are brought up in the country (Lang 1898: 395–6; Burton 1887–1888: 323–4). In Ó Caiside's version, they are also brought up in their own house in the country:

Thóg an tseanlánúin (an muilleoir ⁊ a bhean) na pástí go h-an-chúramach le léigheann ⁊ le foghlaim go raibh siad in inmhe ag dul ina scoile.

(Mn 4 SC KN, p. 75)

The old couple (the miller and the woman) brought up the children very carefully, with education and learning so they were able to go to school.

An interesting detail is provided in *Straparola's Nights*: when combing the hair of the three royal offspring, their stepmother gets pearls and diamonds (H71.3 'Pearls from hair as sign of royalty'); this circumstance facilitates their retirement to the country. The miller's wife eventually gives birth to her own child, and when the latter grows up he insults the royal children about their illegitimate birth; they discover the true nature of their foster-parents and move back to the city where they come to the king's attention and are invited to dinner in the royal palace.

Returning to Ó Caiside's version, the children are now grown-ups living on their own. The brothers go hunting, and their sister stays at home. One day she welcomes an old woman:

Tháinig seanbhean chun tí ionsar an bhean óg ⁊ d'fhiafraigh sé di, an leigfeadh sí chun tí í go ndéarfadh sí a paidrín.

(Mn 4 SC KN, p. 75)

The old woman came to the house, approaching the young lady, and she inquired of her, would she let her into the house so that she could say her Rosary.

This agrees with *The Arabian Nights* in which the old woman asks the young lady's permission to say "her prayers" (Burton 1887–1888: 325) in her house:

One day the princes as usual went out to hunt, but their sister remained alone in her apartments. While they were gone an old Mussulman devotee appeared at the door, and asked leave to enter, as it was the hour of prayer.

(Lang 1898: 397)

When the old woman is finished with her prayers, the young lady asks her if there is anything else her house may require, and the old lady responds:

Tá crann a dhith ort, [a] mbeidh an uile dhuilleog faoi bhláth [i] rith na bliana. Tá *fountain* a dhith ort, [a] mbéidh *basin* faoi agat: beidh sé [ag] rith uisce i dtólamh ⁊ ní rachaidh aon deor den uisce amuigh thar an *bhasin* [sic]. Tá éan a dhith ort [a] bhéas ag seinm ⁊ ní bheidh aon éan sa ríocht nach dtiocfaidh a dhéisteacht leis an seinm.

(Mn 4 SC KN, p. 76)

You need a tree whose every leaf blossoms all the year round. You need a *fountain*, under which you will have a *basin*: there will be a constant flow of water and there will be no overflow of the water from the *basin*. You need a bird that will be singing and there will be no other bird in the kingdom that won't come to listen to its singing.

This description is also paralleled in the old woman's statement when leaving found in *The Arabian Nights*:

"The three things, madam," replied the old woman, "are, first, the Talking Bird, whose voice draws all other singing birds to it, to join in chorus. And second, the Singing Tree, where every leaf is a song that is never silent. And lastly the Golden Water, of which it is only needful to pour a single drop into a basin for it to shoot up into a fountain, which will never be exhausted, nor will the basin ever overflow."

(Lang 1898: 398)

In *Straparola's Nights*, the story takes a different twist. The midwife, who originally tried to drown the newly born babies, speaks to the young lady and persuades her to send her brothers to seek water that can dance, a singing apple, and "the beautiful green bird, which talks night and day, and speaks words of marvellous wisdom" (Waters 1901: IV, 3). The young lady does so, and the two brothers bring her the magic objects, having completed three quests, one after another.

8. Motifs E761.4 ‘Life token: Object darkens or rusts’, E761.1.7.2 ‘Life token: Knife drips blood’, E761.4.8 ‘Life token: Beads cling together’, H1233.1.2 ‘Old man helps on quest’, and J672.2 ‘Cotton put in ears so as not to hear abusive words’

The circumstances describing the departure of the young men at the instigation of their sister share something in common between them. On the one hand, the young lady is greatly disturbed by the absence of the magical objects from their house. On the other, she does not want her brothers to leave in search of these objects, yet they are eager to do so. Each brother leaves a life token with her: the first leaves his knife and she is required to test daily whether he is still alive or dead by taking the knife from its sheath (cp. Ga 3, episode III, Chapter 3, section 4 above):

D’éirigh sé ar maidin ⁊ rinne sé réidh le h-imeacht an bealach bhí aige le dul, mar d’inis an deirfiúr dó. Tharraing sé amach scian bheag as a phóca ⁊ thug sé don deirfiúr í ⁊ dúirt sé léi, fad ⁊ a bheadh sí ar uainibh an scian a dhruidim ⁊ a oscailt, go mbeadh seisean go maith, nach dtiocfadh cail ar bith air.

(Mn 4 SC KN, p. 77)

He woke up in the morning and he got ready to depart the way he had to go, as his sister told him. He pulled out a small knife from his pocket and he gave it to his sister and he told her, as long as she would occasionally unsheathe and resheathe the knife, that he would be all right, that no harm would come to him.

The second brother leaves the beads and she is supposed to move them, their movement symbolising his well-being:

Nuair a bhí sé ag imeacht, d’fhág sé slán aici ⁊ thug sé paidrín di. Dúirt sé léi, fad ⁊ bheadh na clocha ag siúl ar an pháidrín, go mbeadh seisean go maith; ach dá stopfadh siad gan a bheith ag siúl, go raibh seisean réidh.

(Mn 4 SC KN, pp. 78–79)

When he was leaving, he bade farewell to her, and he gave rosary beads to her. He told her, as long as the beads are moving on the rosary, he would be fine; but if they were to stop, without moving, that he would be finished.

This arrangement closely agrees with *The Arabian Nights* description of the brothers’ departure in which the elder brother lodges his knife with the girl, and the second brother leaves a chaplet of a hundred pearls:

The next morning Prince Bahman got up very early, and after bidding farewell to his brother and sister, mounted his horse... “I promise you to be very careful. Take this knife,” he continued, handing her one that hung sheathed from his belt, “and every now and then draw it out and look at it. As long as it keeps bright and clean as it is to-day, you will know that I am living; but if the blade is spotted with blood, it will be a sign that I am dead, and you shall weep for me.”

(Lang 1898: 399–400)

Before setting out, however, he (*Prince Perviz*) gave her a chaplet of a hundred pearls, and said, “When I am absent, tell this over daily for me. But if you should find that the beads stick, so that they will not slip one after the other, you will know that my brother’s fate has befallen me.”

(Lang 1898: 404)

On their way to fetch the magical objects, the brothers meet an old man. In Ó Caiside’s version, they successfully converse with him; according to *The Arabian Nights* version, the brothers fail to understand what he was saying. Another difference between these versions concerns the treatment of the old man’s hair. According to Ó Caiside, the sister takes out a pair of scissors and cuts the beard and moustache around the old man’s mouth. In *The Arabian Nights* it is the eldest brother who cuts the hair around the ears of the old man so that the latter could hear him, and then his sister follows. She cuts the hair around his ears and stuffs it into her own in order to protect her on her way to the top of the mountain, a feature also found in the Ga 2 version. The Grimms’ tale, presenting this whole part of the tale differently, moves beyond relevance for comparison.¹⁵

9. Motifs D1184.1 ‘Magic ball of thread’ and R158 ‘Sister rescues brothers’

The old bearded man gives each of the children a ball, but only the youngest sister was able to use it to her advantage:

“Seo *bowl* duit, ⁊ coinnigh romhat é go stopa sé.” Thug sé an chomhairle chéanna di, [a] thug sé do na deartháireacha. Fuair sé biorán ⁊ chuir sé ina cionn é ⁊ dúirt sé léi, dá bhfaghadh sí go mullaigh an chnoic, go bhfeicfeadh sí crann, ⁊ go raibh *cage* greamaithe ar an chrann; go raibh éan sa *cage*; í ag dul a fad leis ⁊ breith ar an *chage* ⁊ a rá: “Liomsa thú!”

(Mn 4 SC KN, p. 81)

“Here is a *bowl* for you, keep it going before you until it stops.” He gave her the same advice that he gave to the brothers. He got a pin and he put it on her head

15 The two brothers and the sister are still living with the fisherman who rescued them from the river when they were babies (R131.4). One day the children tell their foster-father they are going to search for their parents (H1381.1). On their journey, they meet an old lady at a river (N825.3), who brings them across and instructs the youngest daughter, on account of her good manners, how to get a glass of magic water (H1321.1) and a cage (H1331.1.1) hanging in a tree (H1333.1.1). The girl also needs to strike the black dog guarding the cage, which turns into a handsome prince (D771.4; D341; cf. Ga 4, episode V = ATU 444, discussed in Chapter 3, section 4). The children return home to the fisherman with these objects. The second brother goes hunting, shooting his bow (H1591; H1592), meets the king. He brings the king to the house of the fisherman where the talking bird announces that the children are royal offspring (B211.3; H252; B131.2). The king takes the bird, the children, and the fisherman to his castle, releases the queen from prison (S451), burns the two wicked sisters alive (Q414). The queen mother is given a drink of magic water to restore her health (D1242.1) and the youngest sister marries the prince (synopsis of Grimm 2003: 326, trans. Zypes).

and he told her that if she got to the top of the hill, she would see a tree and there would be a *cage* fastened to the tree, that there would be a bird in the *cage*, and she was to go to it, take the *cage* and say: “You are mine!”

When the girl succeeds in overcoming the obstacles, she brings the cage home, erects it in the garden, thrusts the twig of the tree into the ground and makes a fountain by pouring water into the basin. These same actions are carried out by the young lady in *The Arabian Nights*, at which point the two versions diverge. In Ó Caiside’s version, the youngest sister is seeking advice from the magic bird:

Nuair a tháinig siad abhaile, chroch sí an *cage* istigh sa rúm a raibh siad féin ann. D’fhiafraigh sí don éan caidé a dhéanfadh sí leis an spruitín a bhain sí den chrann. D’iarr sé uirthi ag dul agus a shá sa talamh sa gharraí. D’fhiafraigh sí ansin caidé faoin *fountain* uisce. D’iarr sí uirthi *basin* a raibh ar an tábla aici [a] thabhairt amach ina gharraí, a chur ina shuí ann γ go ndéanfadh [an] t-uisce a ghnó féin; braon a raibh sa bhuideál eile aici a dhoirteadh ann γ go mbeadh an *fountain* go maith.

(Mn 4 SC KN, p. 83)

When they came home, she hung the *cage* inside the room they were in. She asked the bird what she should do with the sprout she cut from the tree. He (the bird) asked her to go and thrust it into the ground in the garden. Then she inquired what to do with the *fountain* of water. He asked her to bring the *basin* that was on the table into the garden, set it there, and the water would work away of its own accord; to pour a drop of the water that she had in the other bottle into it, and the *fountain* would be all right.

In *The Arabian Nights*, one set of instructions, received on the top of the mountain, was enough:

The princess carried the cage straight into the garden... The branch she planted in a corner near the house, and in a few days it had grown into a great tree. As for the Golden Water it was poured into a great marble basin specially prepared for it, and it swelled and bubbled and then shot up into the air in a fountain twenty feet high.

(Lang 1898: 411)

Setting the bird in the cage is paralleled by the Ga 3 version, where the girl comes straight to the cage and gets hold of the bird. She brings it with her and sets the cage inside her home:

Chonaic sí uaithe éan an chomhrá i *gcage*. Rinne sí air agus bhí sí le na láimsiú... Bhí an *cage* ar an drisiúr agus an t-éan go cainteach.

(NFC 72, 312, 315)

In the distance, she saw the talking bird in a *cage*. She made for it and she was about to grab hold of it... The *cage* was on the dresser and the bird was chatting away.

10. Motifs H1591. ‘Shooting contest’, H1592 ‘Hunting contest’, and H1595 ‘Test of memory’

The next part of the tale is concerned with the meeting of the king with his children in the wild. The young men are hunting when they meet the king. He invites them to his royal park to hunt where, in Ó Caiside’s tale, the eldest brother kills a lion:

Lá arna mhárach chuaigh a dá dheartháir amach le dhá ghunna a sheilg, 7 bhí siad amuigh tamall fada; 7 caidé rinne siad ach ag dul isteach ar talamh an rí! Chonaic sé iad 7 tharraing sé orthu... Labhair sé leo 7 d’iarr sé dóibh an raibh lámh mhaith acu ar an ghunna acu... D’iarr sé ar an fhear is sine scaoileadh... Scaoil sé agus mharbh sé an leon is mó a bhí ann. Dúirt an rí gur mhaith é, go ndearna sé sin go maith.

(Mn 4 SC KN, p. 84)

The next day, the two brothers went out with two guns hunting. They were out for a good while, and what did they do but enter the king’s land! He saw them and went over to them... He talked to them, and he asked them if they were good at using their guns... He asked the eldest to shoot... He fired a shot and killed the biggest lion that was there. The king said that he was good, that he carried this out well.

It is worth pointing out that Ó Caiside’s description of the hunt (unlike all the other variants that we have considered) agrees with that from *The Arabian Nights*, in which the eldest brother kills a lion and the middle brother kills a bear:

After a few days Prince Bahman and Prince Perviz... turned into the very path down which the Sultan was coming... “You seem fond of hunting,” answered the Sultan... “Come, choose what sort of beasts you would like to hunt...” The princes jumped on their horses and followed the Sultan at a little distance... Then Prince Perviz pursued a lion and Prince Bahman a bear, and in a very few minutes they, too, lay dead.

(Lang 1898: 412–413)

The correspondence is extremely close; despite the absence of the middle brother from the hunt as reported in Ó Caiside’s tale, it is most likely that the incident of shooting down the lion by the eldest brother could only have been adopted from the corresponding episode in *The Arabian Nights*. Firstly, hunting for lions as beasts of prey was not typical of the Irish vernacular tradition. The game chased normally included deer (Ir. *fia*)¹⁶ or hare (Ir. *giorria*). I have previously pointed out (see section 5 above of the present chapter) that Ó Caiside relied upon a stock set of “descriptive (stereotyped) passages” that facilitated the plot trajectory of his tales. The tale ‘Sheegee of Bungannon’ (*‘Síogaí Bhun Geanainn’*) collected by Mühlhausen from Ó Caiside on 25 and

16 See Fomin 2018 on the continental Celtic and vernacular Irish mythologeme of the sacred hunt that included the deer as the primary beast of prey.

27 September 1937 (see Chapter 2, Table 2, item 2; Mühlhausen 1939: 28–33), contains an episode of the hunt, but the prey hunted on that occasion was a human being turned hare (Ir. *giorra*).¹⁷ In a different story, ‘The Tale of Conall Céarnach’ (*‘Scéal Chonail Céarnach’*, NFC M 140, 612–624: 617) collected by Seán Ó hEochaidh on 7 October 1935 from Ó Caiside, the wild animal hunted included ‘*an ollphéist*’ which could be taken as the Irish vernacular equivalent of a serpentine monster, possibly ‘the dragon.’¹⁸ This leads us to conclude that Ó Caiside could not have included this detail from a set passage (“tableaux”) from his repertoire. Secondly, no other variant of the ATU 707 Irish ecotype A contains such detail: the meeting between the king and the two brothers is devoid of the ‘shooting contest’ motif (H1591) and the attention is rather drawn to the ‘test of memory’ (H1595) than anything else.¹⁹

In both stories, the king has to remind the brothers twice of his invitation to dinner. In *The Arabian Nights*, the king finally provides them with golden balls lest they forget his invitation:

Drawing three little golden balls from his purse, he held them out to Prince Bahman, saying, “Put these in your bosom and you will not forget a third time, for when you remove your girdle tonight the noise they will make in falling will remind you of my wishes.”

(Lang 1898: 414)

This detail invokes an episode from Ga 4, where the Sultan provided one of the brothers with an apple so that he could remember the king’s invitation since the apple would fall down when the boy would be going to bed:

Ansin thug sé úbhall do cheann acu agus dúirt sé leis nuair a bhéadh sé ag dul a chodhladh an oíche sin go dtitfeadh an t-úbhall ar an talamh agus go gcuimhneodh sé ansin air.

(NFC M 72, 322)

Then he gave one of them an apple and told him that when he went to bed that night, the apple would fall on the ground and he would then remember it.

17 Hunting a magical hare that turns into a human being is more typical of the vernacular Irish oral tradition, and is frequently employed by storytellers in the stories about the witches stealing the May Day luck from the farmers. See Ní Dhuibhne 1993 and Lysaght 1995. According to Ní Fhloinn (2018: 67), “in Irish popular belief in general... the hare is often portrayed as an animal with strong supernatural associations” (referring to Thomson and Evans 1972).

18 See Appendix 5.

19 The variant recorded by P. J. O’Sullivan from Jack O’Brien on 28 April 1941 in Flemingstown (Co. Kerry, NFC M 782, 3–20) mentions the hunting hounds in possession of the brothers that attracted the king’s attention. The versions which contain the episode of the hunt where the meeting between the king and the two brothers take place include NFC M 342, 439–477: 473, NFC M 403, 534–562: 558, NFC M 594, 279–296: 291, NFC 626, 451–463: 460, NFC M 1025, 249–263: 261. In Ga 6 (NFC M 1631, 129), the sound of shooting guns attracts the king to meet the brothers, but he does not set up a shooting contest to test their skill.

Ó Caiside has the brothers forget only following the first invitation, remember following the second, and have the sister propose that they should invite the king instead, which becomes the invitation of the third encounter that is accepted.

11. H252 ‘Act of truth’, H151.1 ‘Attention drawn by magic objects: Recognition follows’, B211.3 ‘Speaking bird’, and B131.2 ‘Bird reveals treachery’

The Arabian Nights converges with Ó Caiside’s telling of ATU 707 in the closing episode of the tale, when the king discovers his relationship to the children. The scene is anticipated by the bird’s advice to the girl for preparing the dish for the noble guest. Ó Caiside tells this as follows:²⁰

“Gabh amach,”—arsa an t-éan léi,—“fad leis an chrann cuir tú sa talamh, ⁊ gheobhaidh tú *cucumber*. San áit chéanna, gheobhaidh tú péarlaí beaga. Tabhair leat ⁊ scoilt an *cucumber* ⁊ cuir na péarlaí istigh ina chroí, druid suas é ⁊ cuir ar phláta an rí é.”
(Mn 4 SC KN, p. 86)

“Go out,” said the bird to her, “as far as the tree that you planted into the ground, and you will find a *cucumber*. In the same place, you will find little pearls. Take it, split the *cucumber*, put the pearls into its core, close it up and put it on the king’s plate”.

The parallel with *The Arabian Nights* is unambiguous:

“My dear mistress,” replied the bird... “you must be careful to have a dish of cucumbers, stuffed with pearl sauce, served with the first course... If you go at dawn tomorrow and dig at the foot of the first tree in the park, on the right hand, you will find as many [pearls] as you want.”
(Lang 1898: 416–417)

The parallelism in terms of detail and the development of the storyline is striking—in both versions, the bird advises the princess to go to a tree and dig the pearls out from the ground in that place. This convergence can hardly stem from a mere coincidence, neither can it be explained due to a borrowing from a common source, nor on the basis of a structural typological congruence of the Irish story with its foreign counterpart.

As noted in Chapter 3, the serving of pearls is paralleled in Ga 4, where, when the king comes to dinner, the sister ‘set a dish of pearls in front of the noble man’ (*lig sí mias phéarlaí ós comhair an fhir uasail*, NFC M 72, 322), and in Ga 6, where the bird’s advice is explicit:

20 Note that the king is offered ‘*cumbers*’ in the English-language version: ‘She asked the bird what she would have for dinner as the King was coming. “Indeed,” said the bird, “anything is good enough... Get your man to dig in the garden and he will get some *cumbers*”’ (NFC S 260, 163).

Ach ar a dheire dúirt sé (i.e. an t-éan) léithe nuair a bheadh an dinnéar ithte ag an Rí agus ag na strainséaraí agus acab fhéin, dúirt sé léitheche *stew pot* nó *pota pearls* a bhruith. Agus lán pláta *pearls* a leagan ar aghaidh an Rí...

(NFC M 1631, 132)

At the end, he (i.e. the bird) told her when the king and the strangers and themselves would have eaten the dinner, he told her to boil *a stew pot* or a *pot of pearls*. And to lay out a plate full of *pearls* in front of the king.

Although these variants lack the cucumber, the pearls hold the same role in the *denouement*, as in *The Arabian Nights* variant:

The Sultan, noticing that his favourite dish of cucumber was placed before him, proceeded to help himself to it, and was amazed that the stuffing was of pearls.

(Lang 1898: 423)

The serving of pearls is followed by the address of the magical bird to the king. The bird proclaims the king to be the father of the three children whose company at the dinner he has just enjoyed:²¹

“Shílfinn, a rí onórach, go bhfuil sé le furasta agat sin a ithle le tú do bhean a chur isteach i bpríosún dubh dorcha ar chomhairle an dá dheirfiúr. Sin iad do dhá mhac 7 do nion tá agat anseo inniu ag an dinnéar.”

(Mn 4 SC KN, pp. 86–87)

“I would think, honorable king, that it is as easy for you to eat this as to put your wife into a dark black prison on the advice of her two sisters. These are your two sons and your daughter that you have here today at dinner.”

The key incident of the tale is focused on the very moment when their origin is revealed both directly by the talking bird’s announcement of the children’s parentage, and of the treachery of the eldest sisters against their younger sibling, which indirectly inculcates the king himself:

Nuair a chuala sé sin, thug sé leis an chlann fad leis an áit a raibh a mathair, thug sé amach í, 7 chuaigh siad uilig i gcuideachta [a] chéile chun tí an rí, 7 tá siad ann ó shin, 7 níl a fhios agamsa caidé d’éirigh dóibh ó shin, ach gur dhíbir sé an dá dheirfiúr ar siúl ar an áit.

(Mn 4 SC KN, pp. 86–87)

When he heard that, he took his children to the place where their mother was, and he took her out, and they all went together to the house of the king, and they are there still, and I do not know what happened to them since, except that he banished the two sisters from the place.

21 Here, in the words of T. Todorov (1973: 107, 166), “the supernatural intrudes to mobilize the action and to accelerate the narrative... every test in which the supernatural occurs is a narrative, for the supernatural event first of all modifies a previous equilibrium”. Violating the established status quo, the magic bird tests the king’s sanity as he is provided with an inedible meal; moreover, his earlier decision to punish his wife is questioned. By pronouncing the final judgment, the magic bird brings the tale to its imminent end.

In Ga 2 and Ga 3, the ‘talking bird’ amuses the king with a story of two brothers and a sister:

Nuair a bhí an dinnéar caite agus dinnéar maith freisin, d’inis an t-éan tríd síos agus suas don rí gurb iad seo a bheirt mhac agus a iníon a ndearna deirfiúracha a mhná éagóir orthu mar gheall ar éad go mbeadh sí ní b’fhearr ná iad féin.

(NFC M 65, 271)

When the dinner was eaten, and it was a good dinner too, the bird told the king in fine detail that these were his two sons and his daughter whom his wife’s sisters had wronged out of the jealous notion, so that she would be better than them.

Thug an deirfiúr éan an chomhrá anuas ar an mbord le scéal a insint do chuideachta. Thosaigh an t-éan air agus cén scéal a d’inseodh sé ach scéal an bheirt mhac agus a ndeirfiúr.

(NFC M 72, 316)

The girl brought the talking bird down on to the table to tell a story to the company. The bird started and which story would he tell but the one about the two brothers and their sister.

In Ga 4, when the bird told them their story, the children and the royal father ‘recognised each other’ (*d’aithníodar féin a chéile*, NFC M 72, 323); in Ga 5, the bird announces the whereabouts of their parents to the youngest sister while she is completing her quest, so that she can return directly to the royal palace when the quest for the three magical objects is over: ‘The Bird told the daughter who she was and what happened to her and to her brothers and where her mother was’ (*D’innis an t-Éan annsin do’n ingin cé mba í féin agus céard d’éirigh de is dhá dearbhrátharacha i cá raibh a máthair*, NFC M 78, 69).

How do these variants compare with the storyline of *The Arabian Nights*? It is to be noted that Ó Caiside’s telling of the tale contains a fuller account of the meeting between the royal children and their father, including the magical bird’s address to the king in direct speech, and in this way, stands closer to the way the incident is presented in ‘The Story of Two Sisters’. The Ga 2–5 versions present a scant and limited retelling of the matter, more so when compared with how vociferous the bird is in *The Arabian Nights*:

When the bird interrupting him said, “Can your majesty be in such great astonishment at cucumbers stuffed with pearls... The queen’s two sisters, who, envious of her happiness... have abused your majesty’s credulity. If you interrogate them, they will confess their crime. The two brothers and the sister whom you see before

you are your own children... and who were saved by the intendant of your gardens, who adopted and brought them up as his own children".²²

(Anon. 1899: 129)

The Grimms' tale ends with the talking bird singing a song that reveals the treachery of the mother's older sisters:

"Oh, King of noble blood, your children are back for good.
But their mother sits in prison...
Her sisters are wicked ones,
who took away your daughter and sons."

(Grimm 2003: 327, trans. Zypes)

In *Straparola's Nights* (Waters 1901: IV.3), the three magic objects join forces against the wicked relatives:

The singing apple and the dancing water said straightaway: "Ah, false and cruel woman! Your own tongue has doomed yourself, and those wicked sisters of the queen... to this horrible death!" Before he could speak the talking bird began and said: "O sacred majesty! these are the three children you longed for".

In Ó Caiside's telling, the two jealous sisters were banished from the king's palace. Both the Grimms' tale and Straparola's story concur in prescribing capital punishment to the guilty by burning them alive (Q 414),

The next day the king commanded to be lighted in the centre of the market a huge fire, into which he caused to be thrown, without pity, his mother and the two sisters of Chiaretta and the midwife, so that in the presence of everybody they might be burnt to death.

(Waters 1901: IV.3)

But there are crucial differences with *The Arabian Nights* in reaching the *denouement*. According to the Lang's edition, the two sisters were executed, but the punishment was not specified and the Sultan was not present: "They were confronted with each other and proved guilty, and were executed in less than an hour" (Lang 1898: 423, cf. Burton 1887–1888: 546, "the envious sisters were decapitated"). The way the fate of the sisters is described in the popular edition of *The Arabian Nights* is close to the one just cited: "the two sisters... were taken from their houses separately, convicted and condemned, and the fatal sentence was put in execution within an hour" (Anon. 1899: 130).

22 Lang's edition is slightly different: "Sire," replied the bird, before either the princes or the princess could speak, "surely your Highness cannot be so surprised at beholding a cucumber stuffed with pearls, when you believed without any difficulty that the Sultana had presented you, instead of children, with a dog, a cat, and a log of wood"... "The women, sire," said the bird, "were the sisters of the Sultana, who were devoured with jealousy at the honour you had done her, and in order to revenge themselves invented this story. Have them examined, and they will confess their crime. These are your children, who were saved from death by the intendant of your gardens, and brought up by him as if they were his own." (Lang 1898: 423).

The contrast of Ó Caiside's telling with the final parts of the Grimms' and Straparola's stories emphasizes the degree to which it corresponds to that in *The Arabian Nights*: feeling remorseful and being overwhelmed with the opportunity to be reunited with his wife and children, the king is no longer interested in the fate of the jealous sisters, and equally so the storyteller — "I do not know what has happened to them since," tells Ó Caiside — and they vanish from the face of the earth without leaving a trace.

12. The origin of the close relationship between *The Arabian Nights* and Ó Caiside's versions

It is necessary to ask whether the tale recorded by Mühlhausen from Ó Caiside should be regarded as a free rendering of a version of the story in *The Arabian Nights* known to the storyteller. Alternatively, the question can be framed as whether Ó Caiside's story could be credited with any independent standing of its own. Mühlhausen had no hesitation to state that Ó Caiside's creativity owed much to *The Arabian Nights* compilation. A printed copy of *The Arabian Nights* can be posited as having been available in Teelin — and a number of possibilities can be proposed.

Mühlhausen recorded that Ó Caiside had had access to one such copy himself.²³ Ó Caiside was not a typical monoglot Irish storyteller steeped in time and tradition who never left the Gaeltacht in his lifetime. On the contrary, he could speak, read, and write in English. Born in 1855, he was 82 at the time of recording. Mühlhausen observed that Ó Caiside was in the U.S. for seventeen years, from 1880–1897. "He started there as [a] 'pedlar selling Irish goods' and travelled on foot etc. through the states of Pennsylvania, Ohio, Kentucky, Illinois".²⁴ Ó Caiside did not abandon his storytelling talents while he was overseas; on the contrary, he took part in storytelling competitions abroad and learned new stories there as well, some of them from *The Arabian Nights* collection.²⁵

23 "S[éamus]' favourite reading was *The Arabian Nights*!" ("Eine Lieblingslektüre des S. waren die *Arabian Nights*!" *del.*, Mn 4 SC KN, p. 1).

24 "Er begann dort als ‚pedlar selling Irish goods‘ und durchwanderte so zu Fuß u.a. die Staaten Pennsylvania, Ohio, Kentucky, Illinois" (Mühlhausen 1939: 6–7; cf. Mn 4 SC KN, p. 1). Ó Caiside's account of his sojourn in South Carolina has been recorded by Seán Ó hEochaidh on 11 November 1935 (NFC M 141, 52–57).

25 Ó hEochaidh (1942: 215) reported Ó Caiside's participation in storytelling competitions in the U.S., where he could have listened to other tales performed by fellow storytellers. Ó Caiside reported hearing one of his stories, 'Scéal Beeders' (based on 'Julnar the Sea-born and Her Son King Badur Basim of Persia', e.g. in Burton 1885: VII, 264–308) in the U.S. (NFC M 140, 9).

There are indications, however, that the local storytellers got acquainted with *The Arabian Nights* due to the activity of the foreign visitors. Already as early as the late nineteenth century, Teelin was frequented by a number of visitors interested in listening to the local stories.²⁶ It is worth recalling the note in Mühlhausen's diary:

Charley McCann and Con Ó Cunningham were often invited when the *gentry* from Belfast, Dublin, etc. came to Carrick, Walker's Hotel, to tell their stories, one teacher from Killybegs, John Ward, acted as an interpreter.²⁷

It may well be that one of these visitors could have presented a copy of *The Arabian Nights* to the storytellers who took part in the congregation:

Séamus N. Ó hEochaidh told me that McCann stayed often with them at night and used to read out from a big, thick book, *The Arabian Nights!* (for example, 'Aladdin's Lamp').²⁸

This chapter has illustrated the striking parallels and linkages between Ó Caiside's telling of ATU 707 and the version in *The Arabian Nights*, especially in Lang's and popular editions. These parallels cannot be explained by borrowing from another oral variant of the tale or by general international influence. I am therefore more inclined to favour Ó Caiside's (or his source's) adaptation of a version of the tale available in print. Whether he adapted the story himself is a different matter. He could have taken it from a book that he owned or had access to.²⁹ Alternatively, his reference to Nancy Kelly as his source could be valid.³⁰ She, in turn, could have been familiar with the story through its circulation in the area available through an oral medium (from the local storytellers) or in the printed form (in chapbooks sold by travelling pedlars):

26 See Chapter 2, footnote 70, on the growth of the tourist industry in Teelin and in the parish of Glencolumcille from the late nineteenth to the early twentieth century.

27 "Charley MicCann and Con Cunningham, wurden oft, wenn die ‚gentry‘ von Belfast, Dublin, etc. kam, nach Carrick, Hotel Walker, eingeladen, um seine Geschichten zu erzählen, ein Lehrer aus Killybegs, John Ward, spielte dabei den Dolmetscher" (Mn 4 SC KN, p. 1).

28 "Séamus N. Haughey erzählte mir, dass MicCann oft des Abends bei ihnen gewesen sei und aus einem grossen, dicken Buche, den *Arabian Nights*, vorgelesen habe! (z. B. 'Aladdin's Lamp')" (Mn 4 SC KN, p. 51).

29 In the section of his introduction to *Zehn irische Volkserzählungen aus Süd-Donegal* devoted to Ó Caiside, Mühlhausen (1939: 7) noted that Ó Caiside enjoyed reading newspapers and books: "he is very much interested in current affairs; he likes reading newspapers, and, if he has the opportunity to do so, books as well" ("An den Dingen der Umwelt ist er lebhaft interessiert; er liest gern die Zeitung, und, wenn er Gelegenheit dazu hat, auch Bücher").

30 Apart from the record of her name registered in the National Archives of Ireland Censuses 1901 and 1911 (see Chapter 2, footnote 49), I was not able to find any references to her as a source to other storytellers in Seán Ó hEochaidh's recordings (NFC M 139–142).

a number of tales based on the ATU 707 type were later recorded in other parts of the Donegal, but none of them in Teelin.³¹

On the other hand, Ó Caiside clearly innovated a number of elements of the version of the tale he got from the printed book or heard from Nancy Kelly. He introduced the motif of the wishing chair at the beginning of the tale (see section 3 above), available to him from the store of Donegal motifs, and he introduced the figure of a miller as the children's foster-father — he borrowed this one from his own stock of set passages (“tableaux”). These appear rather early in the tale and do not interfere with its flow. The rest of the tale does not exhibit any more peculiar features; on the contrary, the episode of the old woman asking to pray in the house of the children and then speaking of the three magical objects is remarkably reminiscent of the language of *The Arabian Nights* editions. Such details as the life tokens left by the brothers to their sister are extremely close in both sources, and the description of the preparation to the royal feast is even more so with its meal of cucumbers stuffed with pearls. Ó Caiside's description of the royal hunt in which the eldest brother killed the lion in his father's hunting grounds is closer to the one available in *The Arabian Nights* than to any of the other discussed versions.

In some respects, the variants of the tale recorded in Co. Galway (Ga 2–6) come closer to *The Arabian Nights* than Ó Caiside did. Such details as the naming of the king as the ‘Sultan’ (Ga 4), the accusation of the young queen that she gave birth to a puppy, a kitten and a squirrel (Ga 3–4), as well as the list of the key objects of the tale recorded in English (Ga 6), indicate that their narrators were acquainted with the way these characters and objects were named in the printed versions of the tale published in English. Likewise, Ó Caiside — or his source — demonstrated their familiarity with the version of the tale published in English. The following chapter is devoted to an inquiry as to which copies of *The Arabian Nights* the storytellers mentioned above could have had access to and how popular *The Arabian Nights* compilations were in late nineteenth — early twentieth-century Ireland.

31 Of the variants of ATU 707 Irish ecotype A, the closest is Séarlai Ó Searcaigh's version (Machaire Maoláin, Donegal), recorded by Ó hEochaidh in 1954, who heard it from the old people in Annagary (NFC M 594, 279–296); apart from four versions discussed in section 3 above, recorded from Paidí Mac Dáid in 1937 (NFC M 322, 61–69), 1938 (NFC M 479, 523–532), 1939 (NFC M 626, 451–463), 1949 (NFC M 1170, 173–186), there is a version from Sorcha Ní Grianna recorded by Aodh Ó Duibheannaigh in 1937 in Rann na Feirste (NFC M 338, 49–68), which has no resemblance to Ó Caiside's telling.

Chapter 5

The Arabian Nights Entertainments in early twentieth-century Ireland: A storyteller's creative genius

In 1932, Pádraig Ó Siochfhradha published two stories, ‘*An Triúr Ministrí*’ (‘The Three Ministers’), a variant of folktale type ATU 1730 (Uther 2011: 399), and ‘*Mac Rí ná Pósfadh*’ (‘The King’s Son that Would not Marry’) that he collected from Seán Ó Muircheartaigh, Iveragh, in 1930. Delargy made a few valuable suggestions concerning the second tale:

The second tale is borrowed from the ‘Arabian Nights’... I have recorded the tale, in a much longer version, from Seán Carún, 73, Luach, Dubhlinn, Co. Clare, Jan., 1930... Both these oral versions are, of course, to be traced back to an abridged edition of the *Thousand and One Nights*, possibly to the chapbook *Arabian Nights Entertainments*, published (N.D.)¹ by C. M. Warren, 21 Upper Ormond Quay, Dublin, which, like many more of its kind was sold all over the country at fairs, church-missions, and by chapmen or itinerant book-pedlars. The influence of English printed books on Irish tradition seems to me to have been considerable, and the subject is one well deserving of special study.

(Delargy 1932: 355)

The fact that Irish storytellers used the stock of stories known from the masterpieces of world literature for the purpose of enriching their repertoire has since been well documented (e.g. Zimmermann 2001: 517–20; Stewart 1988: 102–149).² Various scholars observed that folklore plots borrowed from printed medium were introduced into oral tradition from at least the early eighteenth century³ and continued well into the second half of the twentieth

1 Published *circa* 1847.

2 R. Christiansen (1959: 22) noted that “such famous books as the *Pentamerone* of Basil, the *Contes* of Charles Perrault or the *Märchen* of the Brothers Grimm can be felt far and wide, and the tales in these three collections have found their way in translation to many countries,” the Irish oral tradition being no exception to this trend.

3 A. Bruford (1969: 50) points to the eighteenth-century Fenian romance ‘*Eachtra na gCurach*’ that “seems to use an incident from the introduction to the *Arabian Nights*: if this is from Galland’s version, first published in English, c. 1705–1708, the story can be little older than its earliest MS. (1743).” He adds, in relation to another tale: “The late continuation of ‘*Eachtra Lomnochtáin*’, a popular Fenian tale, draws heavily on the voyages of Sindbad from the same source” (ibid.). Old Irish literature was equally popular with the storytellers: “Seán Mac Con Ríogh, for instance, learned a version of an Old Irish Voyage tale by hearing it read from a book which was brought from Loughrea: this can hardly be anything but a part of vol. 4 of the *Gaelic Journal* with O’Growney’s Modern Irish version of the text” (Bruford 1969: 58–59).

(and survives up to the present day).⁴ Expressed in relation to the Scottish Gaelic folklore tradition, Jackson's valuable observations are noteworthy:⁵

The third definition, which I give of the situation of the Highlands was that they form part of the island of Britain. By this I mean that they have always been in some degree open to influences from the Lowlands and from England. In folklore this is reflected in the existence of Gaelic tales which have clearly come from the south, and it is interesting to note that some of these appear to have reached the highlands in print, in the shape of the popular chap-books which were published in such quantities in the Midlands and Northern England in the eighteenth and early nineteenth centuries and widely distributed in the British Isles. *The Arabian Nights* tales which Campbell recorded in the Hebrides, and whose presence he found it so difficult to account for, got there in the form of such popular cheap editions. On the other hand the story of the Frog Prince, which was well known in the Lowlands, may have spread in the highlands in the more usual way by word of mouth.

(Jackson 1952: 126)

Delargy (1932) mentions at least three other editions of *The Arabian Nights* that were common in Ireland during his time.⁶ He lists such editions as, firstly,

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- 4 I am aware of studies by G. D. Zimmermann (2001: 495–516), of Paddy Sherlock (Co. Clare, 1930s) and by B. Almqvist of Micheál Ó Gaoithín (Blasket Islands, 1970s). As Almqvist writes, “Micheál seems to take a pleasure in having his characters address each other as devils, fools (*diabhal, amadán*), and the like — often in instances where Boccaccio (whose *Dekameron* he adapted in Irish and partly included in his ‘traditional’ repertoire) has nothing corresponding” (Almqvist 1990: 122–123).
 - 5 Jackson's (1936) contribution is especially relevant as it specifically deals with Ireland, and Jackson postulates a literary origin for many international folktales in Ireland. In his article, he deals with animal tales (ATU 2), wonder tales (ATU 303, ATU 313, ATU 510, ATU 403, ATU 707, ATU 709), religious tales (ATU 750A, ATU 753, ATU 756, ATU 759), romantic tales and the tales of the stupid ogre (ATU 1030), jokes and anecdotes (ATU 1655, ATU 1940). In relation to ATU 510A ‘Cinderella’, he observes that “Irish versions of the story [do] not come to an end with the happy marriage to the prince, but ha[ve] a sequel consisting of parts of AT 403 and 707” (Jackson 1936: 273). This view was confirmed by our discussion presented regarding Co 1 variant, Chapter 3, section 3.1, as well as of the Irish ecotype C of tale type ATU 707, Chapter 3, section 2.1.4). Jackson (1936: 272) discusses Delargy's (1932) observation above and argues that the “chapbook, an abridged form of the *Thousand and One Nights*, was possibly responsible for the two Irish versions of the tale “The King's Son who Wouldn't Marry” (ibid., 282). He does not mention ATU 707 among the plots of oral narratives borrowed from the chapbook. He mentions the Ga 1 variant (see also Chapter 3, section 3.1) in his list of the international tales in Ireland (ibid., 288).
 - 6 These editions are not to be mixed with the publication of the tales from *The Arabian Nights* in Modern Irish that were printed around that time as well. The first such publication presented a collection of ten fairy tales collected and edited by Micheál Ó Tiománaí (1935). The tales from *The Arabian Nights* included ‘The Magic Lamp’ (*An Lampa Draíochta*), recorded from Seán Ó Báidh, Acaill, in 1904, and ‘Prince Westgate’ (*Prionnsa Iargheata*), recorded from Pádraic Mídhia or Patsáí Béataí in 1903. The former tale (where Aladdin becomes Alaran) is ‘The Story of Aladdin or the Wonderful Lamp’. Since it appeared for the first time in the French adaptation by Galland (1712: XI, *L'histoire d'Aladdin, ou la lampe merveilleuse* = Galland 1806: VI, 1–193), it is surrounded by controversy regarding its origin. Payne (1882–1884) and Lane (1847) omitted the tale from their editions in the absence of an Arabic original; Burton,

the one by E. Lane (1847), secondly, the revised one by E. W. Lane-Poole (1909), and, finally, the one by Burton (1885; 1887–1888). With respect to earlier editions of *The Arabian Nights*, a search of the catalogue of the National Collection of Children's Books (based on the holdings of six Dublin libraries)⁷ comes up with eight such publications within the period between 1792–1885,⁸ while eleven further publications were completed in the period 1886–1937.⁹

The book was utilised both as an educational tool as well as for recreation: according to W. Carleton, *The Arabian Nights* chapbook edition was used in his hedge-school around 1830 (Zimmermann 2001: 520, referring to Carleton 1843: I, 313), while E. Wakefield, travelling through parts of Donegal in October 1808, spoke of a young boy to whom he

gave some money, and... thanking me for my bounty, he told me he had purchased the *Arabian Nights* [*sic*] *Entertainment*... his misery was now forgotten in the enjoyment of his book, which he considered as a great treasure.

(Zimmermann 2001: 520, referring to Wakefield 1812: II, 726)

Collectors of Gaelic folklore have left their impressions about the footprint of this compilation on the oral tradition. These range from random notes on the Oriental character of the tales they heard (e.g. Banks 1933: 96) to more precise descriptions of storytelling sessions where mention is made of this source:¹⁰

They used be telling stories in a house here and the house used be crowded and some of them couldn't get in. They got the stories out of a book called 'The Arabian Nights'.

(NFC M 1169, 320)

following Galland, published it (1887–1888, Nights 515–592, see Cooperson 1994 for its curious history). The 'Prince Westgate' is 'The Third Calender's Tale' (Burton 1885, Nights 14–17; Lang 1898: 102–121, also known as 'The Story of the Third Royal Mendicant', Lane 1847, no. 14). It appears in Ó Caiside's repertoire, which testifies to its popularity among Irish storytellers. However, I do not think Ó Tiomána's publication had any significant impact on the oral tradition in Ireland — in contrast to the English-language editions of *The Arabian Nights* discussed in this chapter.

- 7 The NCCB project's catalogue is available online at <https://nccb.tcd.ie> (accessed 22.01.2018).
- 8 Editions of various sizes of *The Arabian Nights* include those printed in 1792 (4 vols., trans. by R. Heron), two anonymous selections in 1814 (Anon. 1814a and 1814b), 1825 (22 stories, containing a version of 'The Envious Sisters'), Lamb 1826, and Lane 1854 (41 stories).
- 9 Anon. 1895; Anon. 1897; Anon. 1889; Anon. 1899; Housman 1911; Olcott 1913, 1915; for full bibliographic references to the editions of *The Arabian Nights Entertainments* cited in this chapter, see Appendix 3.
- 10 Note that J. Curtin was also exposed to, but not interested in collecting Irish oral narratives based on the *Arabian Nights*: "The old man was in and out to visit them bringing with him stories a couple of other times for three weeks, and Jeremiah was paying shillings to him... On 9 November [1892], the diary says '... A man from 12 miles away came to tell us stories but had only a mixture of *Arabian Nights* and European tales, so J[eremiah] paid him and sent him off'" (Bourke 2019: 24, my trans.).

Such chapbook copies of *The Arabian Nights* often included one or two of the most popular stories: ‘Sindbad the Sailor’ (Anon. 1819, 1862, 1910, etc.), ‘Aladdin and the Wonderful Lamp’ (Anon. ca. 1820, 1845, 1854, 1898, etc.) or ‘Alibaba and The Forty Thieves’ (Anon. 1847, 1865, etc.) (Dowling 1997: 69). However, some of them contained a more extensive selection, and ‘The Story of Two Sisters that Were Envious about Their Younger Sister’ was included in these publications as well (e.g. Anon. 1825). This raises the question of whether the version adopted by Ó Caiside or his source for subsequent retelling can be identified among the printed variants of the tale.

1. Popular Publications of *The Arabian Nights*

The extensive editions of *The Arabian Nights* by Lang (1898) and Burton (1887–1888) were expensive and thus rarely read by members of the general public. Indeed, Burton’s edition was privately published and distributed among 1,000 members of the Burton club (see Colligan 2002: 1–2). The more concise collections by anonymous editors were easier to access by the ordinary people due to their price. A careful comparison between these two types of edition shows that the versions of the tale ‘The Story of Two Sisters that Were Envious about Their Younger Sister’ they contained exhibit some relevant differences.

The collection that comes into focus is *The Arabian Nights Entertainments* (1899, London). This edition was based upon a single-volume publication *The Arabian Nights Entertainments* printed in 1855 (London) and reprinted in 1889 in Edinburgh, and the 1899 edition was available in Ireland already before the turn of the twentieth century.¹¹ It is therefore possible that this edition of *The Arabian Nights* or a chapbook based on it may have reached Charlie McCann, named as the source of a number of Ó Caiside’s tales, who had a copy of *The Arabian Nights* collection (Chapter 4, section 12). This 1899 edition contained the tale known in earlier editions as ‘The Story of Two Sisters that Were Envious of Their Younger Sister’ under the title ‘The Story of Three Sisters’. It also contained, among other tales, ‘The Story of Aladdin or the Wonderful Lamp’ and ‘Sindbad the Sailor’. More significantly, this collection contained stories entitled ‘The History of the Three Calenders, Sons of Kings, and of Five Ladies of Baghdad’ and ‘Sidi Numan’: with ‘The Story of

11 I accessed a copy of the 1899 publication found in the library of Trinity College Dublin, donated to the library by the Giltrap family. The inside cover has a sticker that the book was presented to one R. Giltrap of Mountjoy School, Dublin, in 1899, as Special Second Form Prize and signed by William Anderson, the Schoolmaster.

Two Sisters that Were Envious of their Youngest Sister’, Mühlhausen identified these three stories as sources of three tales in Ó Caiside’s repertoire.¹²

Stories in this collection differ from Lang’s edition, in which the jealous sisters get rid of the newly born baby in a cradle (Lang 1898: 393), by instead setting him afloat in a basket (Anon. 1899: 111): “her sisters... wrapped him up in a basket and floated it away on a canal... and declared that the queen had given birth to a little dog”. Ó Caiside mentions ‘a box’ as the means to get rid of the newly born child where the chosen Irish word *bosca* (although of a different meaning) is phonetically closer to the 1899 edition’s *basket* than Lang’s *cradle*: “They put him in their box and threw him into a river” (*Chuir siad isteach ina mbosca é 7 chaith siad san abhainn é*, Mn 4 SC KN, p. 73). Similarly, the narrator of the Ga 5 variant included ‘a box’ and ‘a basket’ in her story. This was probably due to the fact that both words sounded very similar. The first child in the Ga 5 version is put into a little box by his mother’s sisters:

Ní dhéarna na deirbhfúiracha acht an páisde a chur i mboisgín is an páisde nó an boisgín a leigeann síos le fánaidh na h-aibhne.

(NFC M 78, 64)

And the sisters just put the child into a little box and set the child — or the box — down river.

As the story goes, the second child is set into a little basket:

Tugann na deirbhfúiracha leób é is chuir i mbaisgín é is sgaoil le fánaidh na h-aibhne é.

(NFC M 78, 64)

The sisters took him with them and put him into the little basket and threw it down river.

My next observation will be in relation to the object presented by the old man to the brothers and the sister to help them climb the mountain in their quest for the three magical objects. In Chapter 4, section 8 above, I have connected the object with the widespread folklore motif D1184.1 ‘Magic ball of thread,’ noting in Chapter 3, section 3.3, the divergence between the recorder and the informant on how the word should be spelled. In his print ready notebook,

12 On ‘The Three Calenders’ Tales’ as the basis for ‘Story of Dublin’s Lilter’, see Chapter 2, section 2. Concerning ‘Sidi Numan’, Mühlhausen (1939: 117) noted: “this story is identical with the Story about Sidi Numan and Amine from *The Thousand and One Nights*” (“diese Erzählung [Die Leichenfresserin] [ist] identisch mit der Geschichte von Sidi Numan und Amine aus Tausend-undeiner Nacht”, cf. *ibid.*, 13). I have already mentioned that the National Folklore Collection’s holdings of folklore collected by Ó hEochaidh from Ó Caiside contain two more tales that derive from *The Arabian Nights*: ‘The Young Merchant’ (*An Ceannai Óg*, NFC M 139, 265–271), based on ‘The Third Calender’s Tale’, and ‘Beeders Tale’ (*Scéal Beeders*, NFC M 140, 9–28), based on ‘Julnar the Sea-born and Her Son King Badur Basim of Persia’ (e.g. Burton 1885: VII, 264–308).

Mühlhausen had no hesitation to note that the old man was speaking of a ‘ball’,¹³ and that was the word that Burton (1887–1888: 332) and Lang (1898: 402) employed. In the draft version, however, Mühlhausen, instructed by Ó Caiside, transcribed the lexeme as *babhall* [baul], that could be agreed to represent the word ‘bowl’ (see Chapter 3, section 3.3).¹⁴ I suggest that this interpretation could have been borrowed from a close adaptation of the popular edition of *The Arabian Nights* (Anon. 1899: 117), in which the royal children receive a *bowl* from the old man:

He put his hand into a bag that lay by the side of him and took out the bowl which he presented to the prince... “Take this bowl; when you have mounted your horse, throw it before you, and follow it to the foot of a mountain. There, as soon as the bowl stops, alight...”¹⁵

Note that Mühlhausen was not alone in struggling with the spelling of the word: Liam Mac Coisdeala, writing a version of the tale in Carraroe (Ir. *An Ceathrú Rua*) in Co. Galway in 1937, was also unsure how to put the word into writing. Describing the journey of the elder brother, who is given a ball by an old man, Mac Coisdeala had no problem spelling the object as *báll*: “Here is a *ball* for you,” says he, “and throw it in front of yourself on the road, and it will take you to the bottom of the hill” (“*Seo báll ’uit,*” *ar sé,* “*agus cath uait é rùt ar a’ mbóthar agus tíura sé, go dtí bún a’chruic thú,*” NFC M 403, 544). This transcription suddenly changed when the storyteller went on to relate the adventures of the younger sister, as the recorder altered the spelling to *boull*: “There was nothing else left to do but to give her a *boull*. She got the *boull* and when she got it, she threw it in front of her’ (*Dhiun blas a bhí le diana aige ach*

13 “Here is a *ball* for you, keep it going before you until it stops.” (“*Seo ball duit, 7 coinnigh romhat é go stopa sé,*” Mn 4 SC KN, p. 81).

14 It is important to note that the word *bowl* was still used in nineteenth-century English for various balls used in gaming (*Oxford English Dictionary*, s.v. *bowl*, n. 2; cf. English *bowling*); the form *bowl* was simply superseded by *ball*, and was earlier like German *Kugel*, French *boule* (from which it was borrowed into Middle English). I thank the editor for this clarification.

15 The German translation of the episode employs the word *Kugel* (Weil 1841: 590) which can both mean a ‘ball’ as well as ‘a bowl, a spherical object that is used in various games’. I owe this reference to Prof. Bernhard Maier. A medieval version of ATU 707 was found in Central Asia (Oranskij 1970), but the motif of the rolling object to be followed by the hero on his quest is absent. The word used in the original French edition by Galland is ‘la boule’ which could be translated into English as ‘ball’ as well as ‘bowl’ (see footnote above). The relevant passage reads as follows: “Quand le derviche vit qu’il ne pouvoit rien gagner sur l’esprit du prince Bahman, et qu’il étoit opiniâtre dans la résolution de continuer son voyage, nonobstant les avis salutaires qu’il lui donnoit, il mit la main dans un sac qu’il avoit près de lui, et il en tira une *boule* qu’il lui présenta: «Puisque je ne puis obtenir de vous, dit-il, que vous m’écoutez, et que vous profitez de mes conseils, prenez cette boule, et quand vous serez à cheval, jetez-la devant vous, et suivez-la jusqu’au pied d’une montagne où elle s’arrêtera, quand elle sera arrêtée, vous mettez pied à terre” (Galland 1806: VII, 324–5).

*a' báll (boull?) a thoirt di. Fuair si an boull is nuair a fuair sí an boull chath sí rúthe é, NFC M 403, 549).*¹⁶

To support my hypothesis of Ó Caiside or his source's adaptation of a version that may go back to one published in the popular 1899 edition of *The Arabian Nights* rather than any other variant of the tale available in the multiple publications of the collection, I would like to turn to the way the youngest sister fetches the bird. According to Ó Caiside, the old man instructed the girl to get her desired objects by climbing up "to the top of the hill" (*go mullaigh an chnoic*) which closely agrees with the 1899 edition: "encouraged by the sight of the object of which she was in search, redoubled her speed, and soon gained *the summit of the mountain*" (p. 121), contrary to Lang (1898: 407) in whose edition the princess "walked straight up to the cage".

In the final episode of the tale, the king had been served the meal of cucumbers stuffed with pearls.¹⁷ In Ó Caiside's tale, the king cuts the cucumbers: "The king came to the dinner. When he sat at the table, he cut the *cucumber*, and he saw what was in it' (*Tháinig an rí ionsar an dinnéar. Nuair a shuigh sé ag an tábla, ghearr sé an cucumber, chonaic sé caidé a bhí ann, Mn 4 SC KN, p. 86*). According to the popular edition (anon. 1899: 129), he also cuts the *cucumbers*: "as soon as the emperor saw the dish of cucumbers set before him, thinking it was stuffed in the best manner, he reached out his hand and took one; but when he cut it, he was in extreme surprise to find it stuffed with pearls". In contrast, Lang's edition omits such details: "The Sultan, noticing that his favourite dish of cucumber was placed before him, proceeded to help himself to it, and was amazed to find that the stuffing was of pearls" (Lang 1898: 423). Burton brings into focus the Sultan's reaching hand: "He put forth his hand to help himself, but drew it back in wonderment when he saw that the cucumbers, ranged in order upon the plate, were stuffed with pearls which appeared at either end" (Burton 1887–1888: 357).

16 Likewise, Proinsias De Burca was alternating between *ball* and *bowl* when he transcribed the story from Colm Ó Maoiliadh in Leiter Mealláin (Galway) on 16 February 1942: 'He threw the *ball* forward. As soon as he threw the *bowl* in front of him, he asked the old man, "would the *bowl* not be broken now?" (*Chaith sé an ball roimhe. Chomh luath agus chaith sé an bowl roimhe, dúirt sé leis an sean fhear, "nach mbeidh an bowl briste anois?"*, NFC M 801, 515). Ó hEochaidh, recording a version of the tale from Ó Searcaigh in 1954 Donegal (NFC M 594, 279–296), transcribed "boul" (bowl): 'the old man took out a 'bowl' and... kicked the bowl rolling' (*thug an seandúine amach 'boul' agus... bhuail an boul a rouláil*, NFC M 594, 287).

17 It should be noted that in another tale from *The Arabian Nights* collection, entitled 'The Story of the King of Al-Yaman, His Three Sons and the Enchanting Bird', belonging to 'The Tale of the Kazi and the Bhang-Eater', the enchanting bird is credited with being in the possession of a pearl necklace (Burton 1887–1888: 258–280, p. 260: "a string of pearls"). Therefore, it is true to say that, within the framework of *The Arabian Nights*, the pearl had been perceived as a magical object identified with the figure of the speaking bird.

2. Was the tale collected from Ó Caiside an attempt at borrowing or of an ingenious adaptation?

Looking at Mühlhausen's notes in the copybook he kept during his recordings of the storyteller, one can sense the German scholar's disappointment, as he realised that he spent two days recording an adaptation of an international tale, known to the European world as early as 1550, and readily available in print in bookshops around the country in the English language. For Ó Caiside, I believe, presenting an international folktale to his international visitor was not a matter of chance. Comparing the repertoire of the tales he narrated to Ó hEochaidh in 1935 with those he narrated for Mühlhausen, one can sense the local, vernacular touch of Ó Caiside's genius in the former,¹⁸ and his focus on the international folklore tradition in the latter.

As I have noted previously, he picked three tales from *The Arabian Nights Entertainments* ('The Story of Two Sisters That Were Envious of their Youngest Sister', 'The Three Calenders Tales' and 'Sidi Numan') to be narrated for subsequent recording by Mühlhausen. It is no wonder that Ó Caiside chose fascinating plots from *The Arabian Nights* for weaving his stories: the custom of introducing and adapting Oriental tales was at the height of its fashion at the end of the nineteenth and beginning of the twentieth century.

When printed editions of the *Nights* or individual tales had flooded the European market, popular storytellers and narrators retold and imitated stories originating from the *Nights*... The *Nights* both originate from a multiplicity of origins and in turn have passed on their legacy to a large variety of narratives worldwide.

(Marzolph 2006: 5–6)¹⁹

The importance of Ó Caiside's contribution lies in his productive reception of the category of the international folktale, independent of the store of plots available in the Irish oral tradition.

18 Ó hEochaidh collected from Ó Caiside between September–November 1935. The international folktales (including wonder tales, animal tales (NFC M 139, 210 'Duck and Sea-gull'; NFC M 140, 289–293 'Golden Fish'; NFC M 140, 294 'King of Fish'), formula tales (NFC M 139, 258–261 'Chain of Accidents'; NFC M 141, 43–47 'The Man who had no Story'), moralising fables (NFC M 141, 37–42 'Mayor and Pauper'), religious tales (NFC M 140, 297–300 and NFC M 141, 24–37)) are outnumbered by the local *seanchas* tradition that included the fairy lore (NFC M 139, 193 'Tale of a Fairy Mound'; NFC M 139, 320–321 'Midwife to the Fairies'; NFC M 139, 348–350 'Fairy Rider'; NFC M 140, 1 'The Woman who was Kidnapped by Fairies'), the fishing lore (NFC M 139, 346–348 'The Man who Married a Mermaid'; NFC M 139, 342–346 and NFC M 140, 301–309, a selection of maritime memorates; NFC M 140, 350–352 'Knife against the Wave'; NFC M 141, 48–52 'Fishing for Wrasse'), lifetime stories (NFC M 139, 321–324 'Calling a Priest'; NFC M 141, 52–57 'Selling Goods in South Carolina'; NFC M 141, 59–65 'Pick-pocket in America'), and stories of the Ulster cycle (NFC M 140, 276–288 'Cú Chonaill').

19 Imitations of the *Arabian Nights* were also popular. An example may include *The Tales of the Genii* (Morell 1764, also 1765, 1766, 1770, 1780, 1782, 1786, 1794, 1839, 1861 reprints).

Drawing on his source that ultimately was going to a foreign exemplar, Ó Caiside — or his informant — demonstrated that a typical Irish storyteller was open to foreign influences and capable of generating a stream of oral narrative on their basis. This approach opened new possibilities: foreign plots, motifs, images, concepts and elements were amalgamated in the Irish oral tradition. The Irish language was not an obstacle to these adaptations; the storyteller felt at home with the international tale type, interspersing, where necessary, English words, which provided the flavour of exoticism and internationalism, thus linking his native village in Donegal — via the magical fantasies of *The Arabian Nights* — with the great big world beyond.

As we remember, Ó Caiside fully embraced the calling of the world outside of his native hamlet: he chose to spend the first few years of his adult life like a folktale hero on a magical journey. When he was a child, he used to read letters of his Teelin neighbours who reached the new world and he also wrote back the answers of their illiterate relatives to them. Inspired by these stories, Ó Caiside crossed the Atlantic on a steamer, walked the streets of American cities, and roamed the prairies of America. Having returned to his native parish in 1897 and until his death in 1942, he did not lose this connection with the far-away lands and their wonders.

And, like the old man of the ‘Three Golden Children’ tale, he was watching his listeners — the foreign scholars and the local folk alike — departing on the imaginary quest searching for the singing tree, the golden water and the talking bird.

Conclusion

The main objections to the Finnish method emphasised the fact that it was basically a philological approach, far removed from the cultural context of the tales, and that it underestimated the active role of story-tellers in the development and propagation of the tales.

(Ó Giolláin 2000: 54)

The study of ‘The Tale of Two Jealous Sisters’ presented in this book demonstrates a number of things. Firstly, Mühlhausen followed the methodological approach established by such scholars as, for example, Delargy, Christiansen, and Ó Súilleabháin. This approach prescribed that Irish folklore collectors should collect only samples of authentic vernacular tradition, ignoring anything that could show its secondary or foreign character. Secondly, Mühlhausen’s scrutiny of the subject data collected from Ó Caiside was accompanied by his study of the informant’s historical, social and cultural circumstances. In view of his knowledge of the informant’s biography, Mühlhausen believed that Ó Caiside’s tales were authentic to Teelin. Thirdly, the German scholar had some difficulty imagining that the storyteller was capable of creating tales independent in their storyline and the store of motifs of those available exclusively in the Irish folklore tradition. Because of this, Mühlhausen was reluctant to include ‘The Tale of the King of Greece’ (*‘Scéal Rí na Gréige’*) in his 1939 edition of Ó Caiside’s narratives: as he surmised, it was based on a copy of *The Arabian Nights* available to the storyteller.

Mühlhausen, primarily inspired by the ‘backward looking’ approach of Delargy, presented during the latter’s January 1937 tour of Germany, took off on a trip to Donegal in July of the same year. Delargy’s influence was crucial; his enthusiasm for the subject was important when he invited an international scholar to Ireland as was his wont to do in similar circumstances: the NFC contains an extensive archive of Delargy’s correspondence with folklore specialists from Europe and further afield trained in the international methodology of collecting folktales (Ó Catháin 2008; Briody 2007: 318–320). It is to be reminded that he sent Åke Campbell to Teelin only two years prior to Mühlhausen’s visit. Delargy used every opportunity to invite the international specialists of folklore collection to come to work directly in Ireland, ultimately hoping that they provide the publication of the tales they recorded with an appropriate analytical apparatus.

Mühlhausen seemed to be the perfect choice: he was not new to Ireland, having visited the country five times between 1925–1932, he was an established philologist, producing research papers and monographs in the area of

Celtic Studies, chief editor of an established Celtic Studies journal, and, like Delargy, with a developed interest in folklore, having abandoned medieval scholarship in preference for the study of the living tradition. However, Mühlhausen's focus on the living tradition and heritage was underpinned by the philological approach to the texts he inherited from his studies in Zürich and Leipzig, coupled with his zeal to prove the central thesis shared by his fellow scholars of the time: "the antiquity of traditional Irish narratives" ("Altertümlichkeit des volkstümlichen irischen Erzählungsgutes", HUB Mühlhausen's Papers M267, B1.125) and their importance for European folklore research.

Originally focused on the study of the material culture, Mühlhausen also turned his attention to the category of a folktale. It was probably Seán Ó hEochaidh who recommended Séamus Ó Caiside to the German scholar and he gladly accepted his endorsement. It is clear, however, that he was not limited in his choice of how to collect his data and what kind of data he was looking for. He did not use any questionnaire in a fixed form — such as those supplied to the Irish Folklore Commission's collectors in the same year (Ó Súilleabháin 1937; id. 1942) or those distributed among the contributors to the *Atlas der deutschen Volkskunde* in Germany (Meier et al. 1932). He permitted complete flexibility to his informant in his choice of the subject matter to be narrated, and was eager to record all that was presented to him, day by day.

By and large, through the working of the Irish Folklore Commission, as well as through the activity of its forerunners, such as the Gaelic League activists (Douglas Hyde, Henry Morris), international scholars (Jeremiah Curtin, Karl Tempel), a number of Teelin storytellers had already been acquainted with the process of the folklore collection, and open to sharing their stories in the way required by their learned guests. Ó Caiside was an ideal choice for Mühlhausen — having worked with Karl Tempel in 1931, as well as being subjected to long sessions of recording in 1935 by his neighbour, Seán Ó hEochaidh, he knew what was required of him. He could also speak English and explain, when and where necessary, the meaning of difficult words and phrases to the German scholar.

Mühlhausen's expectations were not realised: instead of dealing with the relics of the immemorial antiquity, he had to confront the tales bearing the marks of the recent past and not devoid of foreign influences. The German scholar came to a place, already exposed to contact with Western civilisation. Various international folktale collections of the time, originally printed in Paris, Berlin, Brussels and Lyon, translated and reprinted in the publishing houses of London, Edinburgh and Dublin from the mid-nineteenth century, have become well known and memorised.

The Arabian Nights Entertainments were among the compilations that were particularly popular. Characters and plots from these books were included in the common repository of the local oral tradition, from which various storytellers took their inspiration to compose their tales to be exchanged and performed during the storytelling nights in the village.

The storyteller's role in this venture was central and crucial: the narrator was responsible for the choice of the tale to be presented to the collector for recording, as well as for its plot and its contents. In Ó Caiside's case, his unique contribution included his decision to introduce the motif of the wishing chair into the opening of the story. As the framework for his telling (or of the version he learned from his source), he preferred the longer Irish ecotype A of ATU 707 — in contrast to other Donegal storytellers who were satisfied with a shorter A. 'The Tale of Two Jealous Sisters' dictated by Ó Caiside was recorded within a specific context of private folklore collection. Mühlhausen did not realise he was in possession of a unique product: the storyteller did not narrate the tale to any other folklore collector (although he may have narrated the tale to his fellow countrymen). One can guess, but the tale's extraordinary character, its rich and exotic imagery of detail, its store of motifs not found elsewhere in the locality, its supposedly female origin — Ó Caiside did not attribute the tale to any of his male forbearers, such as Séarlaí Mac Anna or Conall Ó Cuinnegáin, but to Nancy Kelly — these and other factors may have contributed to the storyteller's choice to tell this exotic story.

Ó Caiside's narration owed much to his personal set of 'tableaux' scenes. Thus, the episode of the royal children's rescue by a miller was the one already used for Ó hEochaidh in the tale 'The Dark Giant of the Eastern World' ('*Fathach Dorcha an Domhain Thoir*') recorded in 1935. On the other hand, Ó Caiside did not change the tale so much that one was not able to trace it down to its original printed version. The royal children followed the *bowl*, walked *to the summit of the hill* to find the *fountain of the golden water*, so that to pour it into the *basin*; they fetched the *singing tree* and the *cage with the talking bird* inside. When their royal father arrived, and was fed on *cucumbers* stuffed with *pearls*, it became clear that all of this imagery had been imported wholesale from a foreign source — leading our investigation to conclude that an abridged edition of *The Arabian Nights* (Anon. 1899) served as an exemplar for the chapbook that made its way to the village of Teelin with the help of visitors to the area. These guests from Dublin or Belfast presented the chapbook to Mac Anna around 1910 at a storytelling session at the Glencolumcille Hotel in Carrick. Whether Mac Anna told the story directly to Ó Caiside or whether it was indeed Nancy Kelly (who may have learned it from Mac Anna) who spoke to Ó Caiside will remain a mystery. For every story is a mystery, and every mystery is a story.

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The index of editions of *The Arabian Nights Entertainments* is found separately (see Appendix 3).

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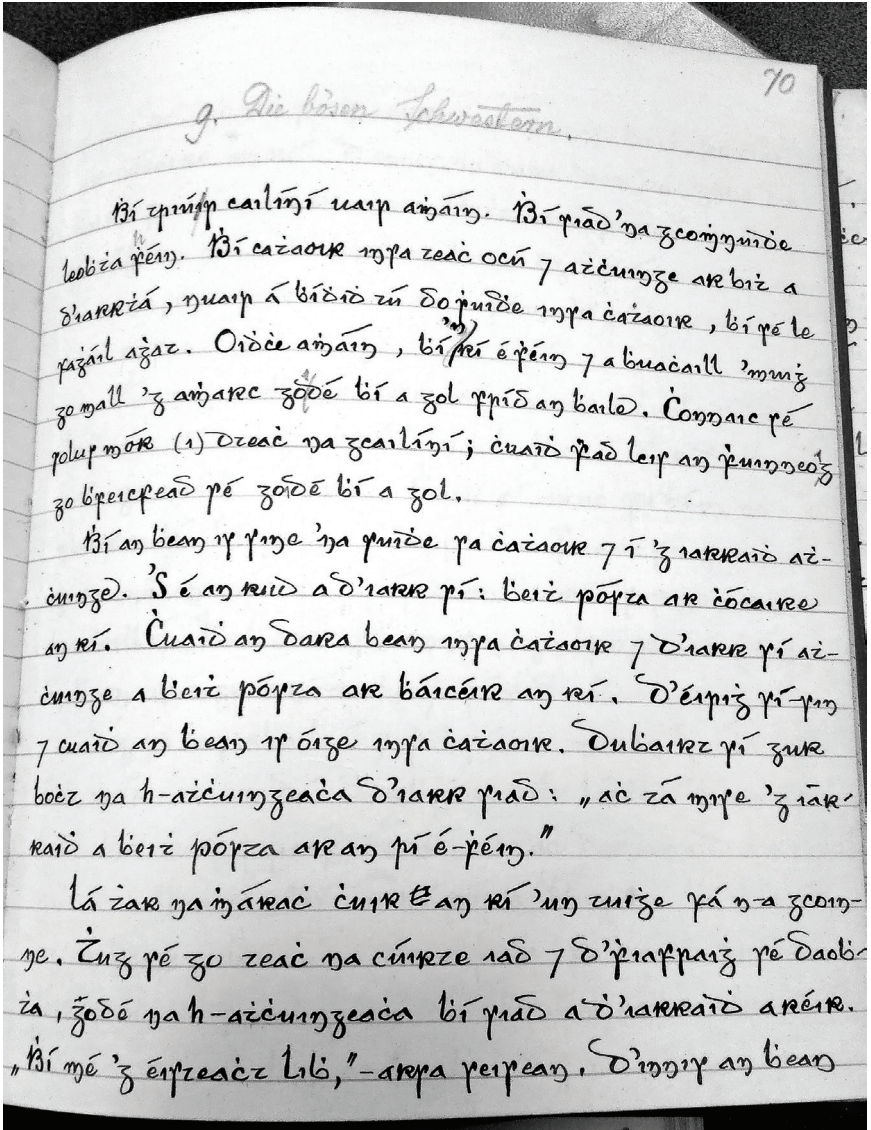


Fig. 2. Scéal Rí na Gréige, page 1. Ludwig Mühlhausen's transcript (Mn 4 SC, KN, p. 70)

Appendix 1

‘*Scéal Rí na Gréige*’: The Teelin version of ATU 707 folktale type

Modern Irish text and English translation

Below, the full transcription and translation from Modern Irish to English and German of the Teelin variant Do 1 of folktale type ATU 707 is included. The variant was discussed in this book in detail in Chapters 3–5. I would like to thank Prof. Dr Bernhard Maier especially for his help with the German translation.

Do 1

Mn 4 SC, KN, pp. 70–87.

Introduction

Ludwig Mühlhausen wrote down this tale from Séamas Ó Caiside, Cappagh (Ir. *An Cheapach*), Teelin, Donegal, on 7–8 October 1937. I have reproduced the first page of Mühlhausen’s transcript on the opposite page.

Do 1. Scéal Rí na Gréige

1. Bhí triúr cailíní uair amháin. Bhí siad ina gcónaí leo féin. Bhí cathaoir sa teach acu, achainí ar bith a d'iarrfá, nuair a bhíteá i do shuí sa chathaoir, bhí sé le fáil agat.
2. Oíche amháin, bhí an rí é féin γ a bhuachaill amuigh go mall ag amharc caidé a bhí ag dul fríd an bhaile. Chonaic sé solus mór i dteach na gcailíní, chuaigh [sé] fad leis an fhuinneog go bhfeicfeadh sé caidé a bhí ag dul.
3. Bhí an bhean is sine ina suí sa chathaoir γ í ag iarraidh achainí. 'S é an rud a d'iarr sí: bheith pósta ar chócaire an rí. Chuaigh an dara bean sa chathaoir γ d'iarr sí achainí a bheith pósta ar bháicéir an rí. D'iarr sí sin γ chuaigh an bhean is óige sa chathaoir. Dúirt sí gur bocht na n-achainíocha d'iarr siad: "ach tá mise ag iarraidh a bheith pósta ar an rí é féin."
4. Lá arna mhárach chuir an rí chun tí faoi na gcoinne. Thug sé go teach na cúirte iad γ d'fhiafraigh sé dóibh, caidé na hachainíocha [a] bhí siad a dh'iarraidh aréir. "Bhí mé ag éisteacht libh," arsa seisean. D'inis an bhean is sine dó, go raibh sí ag iarraidh achainí bheith pósta ar chócaire an rí. D'inis an dara bean dó, caidé a dúirt sí féin, gur mhaith léi bheith pósta ar bháicéir an rí. D'inis an bhean óg, γ náire mhór uirthi a insint, gur ar an rí é féin bhí sí ag iarraidh a bheith pósta.

1 triúr: triúir; ina gcónaí: 'na gcomhnuidhe; leo: leobhtha; féin: fhéin, héin; sa: insa; acu: ocú; achainí: athchuinge; a bhíteá: a bhídhidh tú; i do shuí: do shuighe; fáil: fagháil; agat: aghat

2 oíche: oidhche; caidé: godé; ag dul: gol, a ghol; tríd an: fríd an; chonaic: chonnaic; solas: solus; chuaigh sé fad: chuaidh fhad; leis an fhuinneog: leis an fhuinneog; go bhfeicfeadh sé: go bhfeicfeadh sé

The Tale of the King of Greece

1. Once upon a time, there were three girls. They lived on their own. They had a chair in their house, any wish you would ask of it, when you would sit in the chair, it was granted to you.
2. One night, the king himself and his servant were out late watching what was going on around the town. He saw a great light in the house of the girls, and he went to the window to see what was going on.
3. The oldest of the sisters was sitting in the chair and making a wish. This is what she asked for: to be married to the king's chef. The second girl sat in the chair and she made a wish to be married to the king's baker. She made her wish and the youngest sat in the chair. She said that the wishes that they made were not good enough: "but I am asking to be married to the king himself."
4. The following day the king sent to the house for them. He brought them to the court house and he inquired of them what were the wishes they made the previous night. "I was listening to you," he said. The oldest of them told him that she was making a wish to be married to the king's chef. The second lady told him, what was it she said, that she would like to be married to the king's baker. The young lady said, and feeling a great shame for saying it, that she wanted to be married to the king himself.

- 3 báicéir: *baker (only in the draft-transcripts notebook)*; sise: sí-sin; dúirt: dubhairt; na hachainíocha: na h-athchuingeacha
- 4 lá arna mhárach: lá thar na mhárach; chun tí: 'un tuighe; faoi na gcoinne: fá n-a gcoinne; dóibh: daobhtha; d'inis: d'innis; raibh: robh; pósta: póstaí; léi: léithe; ar bháicéir: ar bháicéirigh; uirthi: orthi; insint: innse

5. Tháinig aoibh mhór ar an rí, nuair a chuala sé sin. Dúirt sé go gcaithfeadh an uile shórt a dúirt siad go mbéadh sé fíor. Chuir sé amach faoi dhéin na mbuachaillí bhí siad a dh'iarraidh. Fuair sé isteach sagart ná ministéir ⁊ pósadh an bheirt is sine ar na buachaillí. Dúirt sé ansin go bpósfadh é féin ⁊ an bhean is óige amárach, ⁊ pósadh iad.
6. Thug sé leis abhaile í, ⁊ shíl sé an-mórán di. Bhí éad mór ar an dá dheirfiúr eile léi, cionn is í bheith ina máistreás orthu.
7. Ach, déanfaimid an scéal gairid: nuair a bhí an rí pósta bliain bhí mac óg ag an bhean. Bhí an dá dheirfiúr fá dtaobh di. San oíche rinne an dá dheirfiúr comhairle ag déanamh ar siúl leis an leanbh, dóigh nach mbeadh fhios ag an rí caidé d'éirigh dó.
8. Chuir siad isteach ina mbosca é ⁊ chaith siad san abhainn é. D'inis siad don rí ar maidin, gur droch-bhean a bhí inti, gurbh í féin rinne ar siúl leis an leanbh. Bhí cion mór aige uirthi ⁊ níor mhaith leis dadaí a dhéanamh uirthi, ⁊ dúirt sé leo, go bhfulaingeoídh sé di tamall eile.
9. Chuaigh an t-am thart go dtáinig an t-am a raibh mac óg eile aici.
10. Ach am go dtéimid leis an scéal níos faide: an chéad leanbh chaith siad ar siúl, chuaigh an bosca leis an abhainn go dteacháí sé fad le muileann bhí i gceann an bhaile. Bhi rása uisce ar an abhainn ag dul isteach ina mhuilleann. Stop an bosca sa rása ⁊ tháinig an muilleoir amach go bhfeicfeadh sé caidé bhí ag stopadh an uisce.

5 tháinig: thainig; an uile shórt: 'n uile sheort; go bpósfadh é: go bpósfai é
 6 di: duíthe; cionn is: chionn as; ina mháistreás: 'na máighistreás
 7 déanfaimid: déanamuid; déanamh: déanadh; siúl: siubhail; fhios: 's

5. A great smile came over the king when he heard that. He said that everything that they said was going to come true. He sent for the young men they were asking for. He brought in a priest or a minister, and the two eldest [girls] were married to the young men. He then said that he would marry the youngest lady himself the next day and they were married.
6. He took her home with him, and he thought very highly of her. Her two other sisters were very jealous of her, because she was their mistress.
7. But let us cut a long story short: when the king had been married for a year, the woman had a son. The two sisters were [pottering] around her. At night, the two sisters made their mind up to get rid of the baby, in a manner that the king would not know what happened to him.
8. They put him into their box and threw him into the river. They told the king in the morning that she was a bad woman, that it was she who got rid of the baby. He had a deep affection for her and he did not want to do anything to her, and he told them that he would tolerate this a little bit more.
9. Time went by until the time came when she had another son.
10. But on this occasion we will get on with the tale a little bit further: the first child whom they threw away, the box [with the child in it] went along the river as far as a mill that was at the end of the town. There was a mill-race on the river going into the mill. The box stopped in the current and the miller came out to see what was stopping the water.

8 bosca: bocsa; inti: innti; go bhfulaingeoídh sé: go bhfuilingeoídh sé;
tamall: tamalt

10 go dtéimid: a dtéidh muid; go ndeachaigh sé: go deachaidh sé; i gceann: i gcionn;
ina mhuileann: ina mhuilinn; stop: stap; muilleoir: muilteoir; stopadh: stapadh

11. Fuair sé an bosca γ an leanbh beo go fóill ann. Thug sé leis go h-áthasach é abhaile ionsar a bhean. Ní raibh duine ar bith clainne acu féin γ bhí lúcháir mhór ar a bhean a leithéid a fháil, γ thóg siad go cúramach é.
12. Anois, an dara páiste, rinne na deirfiúracha an rud céanna leis an leanbh γ d'éirigh an rud céanna dó: fuair an muilleoir é an dóigh chéanna γ thug abhaile ionsar a bhean é.
13. Nuair a chronaigh an rí an dara leanbh, d'fhiafraigh sé caidé d'éirigh dó. Dúirt siad gurbh í an bhean a rinne ar siúl leis ar dhóigh éigin, nach raibh a fhios acu sin γ gur droch-bhean a bhí inti, gur cheart a cur chun báis.
14. Dúirt an rí nach gcuirfeadh tamall eile. D'fhulaing sé di tamall eile, go raibh duine (leanbh) eile ann γ bhí an tríú duine ina girseach.
15. Rinne siad an rud céanna leis an ghirseach agus fuair an muilleoir í i gcuideachta an dá ghasúr. Bhí an triúr aige ansin agus lúcháir mhór air féin γ ar a bhean, gurbh é Dia a chuir ionsorthú iad, mar nach raibh duine ar bith le bheith acu féin.
16. Nuair a bhí an tríú duine cronaithe ag an rí, γ nach raibh fhios caidé d'éirigh dóibh ach caint na ndeirfiúracha. Dúirt siad leis gur cheart cinnte a cur chun báis. Dúirt sé nach ndéanfadh sé sin ach go gcuirfeadh sé isteach ina doinsiún di féin í, cead aici bheith beo ná marbh. Rinne sé sin γ níor éiligh sé í níos mó. Ach bhí sí le fáil rud a choinneodh beo í san áit.

11 ionsar: 'seoir; clainne: cloinne; lúcháir: lúthgháire; leithéid: leithid

13 chronaigh: chrothnuigh; éigin: íneacht; sin: soin

14 d'fhulaing: d'fhuil; ina girseach: 'na giorsach

11. He retrieved the box and found the child still alive inside. He took it happily home with him to his wife. They did not have any children themselves and his wife was so happy to get one so they raised him with care.
12. Now, the second child, the sisters did the same thing with the baby, and the same thing happened to him: the miller found him in the same manner and brought him home to his wife.
13. When the king noticed the absence of the second child, he inquired what happened to him. They said that it was his wife who got rid of him in some way, and they did not know how, that she was a bad woman, that she should be put to death.
14. The king said that that he would not do so for another while. He tolerated her a bit longer, until there was another one (a child) and the third one was a girl.
15. They did the same thing with the girl and the miller found her along with two boys. He had the three of them then and he and his wife were extremely happy, that it was God who put them their way, since they were not to have any children of their own.
16. When the king noticed that the third child was missing and not knowing what happened to them, except for what the sisters said. They advised him that she should certainly be put to death. He said that he would not do that but that he would put her into the dungeon by herself, where she could live or die as she pleased. He did this and he lamented her no more. But she was to get something to keep her alive there.

15 ionsorthú: innseorthú

16 tríú: tricheadh; chronaithe: crothnuighthe; nach ndéanfadh sé: nac ndéanfadh sé; go gcuirfeadh sé: go gcuirfeadh sé; doinsiún: *dunjon*; a choinneodh: a choinneochadh

17. Ach faigheadh muid an scéal mar sin anois: thóg an tseanlánúin (an muilleoir γ a bhean) na pástí go h-an-chúramach le léigheann γ foghlaim go raibh siad in inmhe ag dul ina scoile. Ní rachadh an dá ghasúr i n-áit ar bith gan an deirfiúr a bheith leo. D'fhás siad suas go raibh siad ina mbuachaillí γ an deirfiúr ina cailín. Tháinig an bás ar an seanlánúin, γ níor thug an bunadh óg aon ainm orthu ariamh ach a n-athair γ a mathair; ní raibh a fhios acu athrú.
18. Lá amháin chuaigh an dá bhuachaill amach a sheilg. D'fhág siad an deirfiúr ag coinneáil tí. Tháinig seanbhean chun tí ionsar an bhean óg γ d'fhiafraigh sé di, an leigfeadh sí chun tí í go ndéarfadh sí a paidrín. Dúirt an bhean óg léi go leigfeadh γ fáilte.
19. Nuair a bhí an tseanbhean réidh leis an phaidrín, d'éirigh sí le h-imeacht. D'fhiafraigh an bhean óg di, an bhfaca sí áit ar bith ina siúl ba deise ná bhí aici-se. “Tá d’áit deas go leor,”— arsa an tseanbhean,— “ach tá trí ní a dhith ort, nach bhfuil agat.”— “Caidé an rud sin?” arsan bhean óg.— “Tá,”— arsa an tseanbhean,— “tá crann a dhith ort, [a] mbeidh an uile dhuilleog faoi bhláth [i] rith na bliana. Tá *fountain* a dhith ort, [a] mbéidh *basin* faoi agat: beidh sé [ag] rith uisce i dtólamh γ ní rachaidh aon deor den uisce amuigh thar an *bhasin* (*sic*). Tá éan a dhith ort [a] bheas ag seinm γ ní bheidh aon éan sa ríocht nach dtiocfaidh a dhéisteacht leis an tseinm”.
20. “Caidé an dóigh a dtiocfaidh liom an leithéid sin [a] fháil?”— “Tá,” arsa an tseanbhean, “dá fhágfa anseo ar maidin γ a bheith ag siúl leat an bealach díreach i gceann dheich lá, casfaidh ort teach beag ar an bhealach γ tá seandúine ina chónaí ann. Fiafraigh dó, cá háit atá agat le dul, go bhfaighe tú na nithe seo atá a dhith ort, γ bhéarfadh sé tuarisc duit”.

- 17 faigheadh muid: fuigeamuid; an tseanlánúin: an tsean-lánamhain;
foghlaim: feoghlaim; in inmhe: 'n innibh; ina scoil: 'na sgoile; athrú: athrughadh
- 18 ag coinneáil tí: a' coinneáil tuige; an leigfeadh sí: an leigfead sí;
go ndéarfadh sí: go ndéarfad sí

17. But let us now get on with the story: the old couple (the miller and the woman) brought up the children very carefully, with education and learning so they were able to go to school. The two boys would not go anywhere without their sister accompanying them. They grew up to become two young men and the sister — a young lady. The old couple passed away and the young folk never called them by any other name than father and mother; they knew no different.
18. One day, the two boys went out to hunt. They left their sister to look after the house. An old woman came to the house, approaching the young lady, and she inquired of her, would she let her into the house so that she could say her Rosary. The young lady said that she would with pleasure.
19. When the old woman was finished with the Rosary, she stood up to leave. The young lady asked whether she saw on her travels a place nicer than the one she had. “Your place is quite nice,” said the old woman, “but you need three things which you do not have.” “What do I need?” said the young lady. “You need,” said the old lady, “you need a tree whose every leaf blossoms all the year round. You need a *fountain*, under which you will have a *basin*: there will be a constant flow of water and there will be no overflow of water from the *basin*. You need a bird that will be singing and there will be no other bird in the kingdom that won’t be come to listen to its singing”.
20. “How can I get such things?” — “This is how,” said the old woman, “if you were to leave here in the morning, and walk on straight on the road for ten days, you will come across a small house on your way, and there is an old man living there. Inquire of him where is it you should go to get the things you need, and he will tell you all you need to know.”

19 imeacht: imtheacht; ag rith: ’ reathaigh; amuigh: amugha;
sa ríocht: insa ríoghacht; leis an tseinm: leis a’ seinm

20 dá fhágfá: (d)a bhfágthá; casfaidh ort: casfaidhe ort; seandúine: sean-ndúine;
go bhfaighe tú: go bhfagha tú; na nithe: na neathannaí; tuarisc: tuaraisg

21. Nuair a tháinig na deartháireacha abhaile tráthnóna, bhí sí an-doiligh. Thug na deartháireacha faoi deara nach raibh sé mar ba gnáth léi; d'fhiafraigh siad di caidé bhí uirthi. D'inis sí dóibh caidé dúirt an tseanbhean. “*Oh, well,*” — arsa an fear is sine — “rachaidh mise amárach ag amharc faoi dtaobh de sin”.
22. D'éirigh sé ar maidin 7 rinne sé réidh le h-imeacht an bealach bhí aige le dul, mar d'inis an deirfiúr dó. Tharraing sé amach scian bheag as a phóca 7 thug sé don deirfiúr í 7 dúirt sé léi, fad 7 a bheadh sí ar uainibh an scian a dhruidim 7 a oscailt, go mbeadh seisean go maith, nach dtiocfadh caill ar bith air.
23. D'imigh sé leis 7 lean sé don bhealach na deich lá. Ar an deichiú lá tháinig sé a fhad leis an teach bheag bhí ag taobh an bhealaigh. D'amharc sé isteach 7 ní raibh ann ach an seandúine. D'inis sé dó, cá raibh sé ag dul, 7 caidé bhí a dhith air. Dúirt an seandúine leis go raibh sé fada go leor, gurb iomaí an duine a chuaigh sa tsiúl chéanna 7 nach dtáinig ar ais níos mó: “ ’Sé mo chomhairle duit,” — arsa an seandúine — “pilleadh ar ais ar an bhaile, ná tá eagla orm, nach ndéan tú amach é. Ach má chaitheann tú ag dul, seo duit *bowl*, caith an *bowl* romhat 7 imeoidh sé leis; lean thusa é go stopa sé. Nuair a stapfas, chífidh tú cosán déanta ag dul suas an cnoc. Gabh suas an cosán 7 is cuma caidé a chluinfeas tú, ná caidé déarfair leat, ná tionntaigh thart le h-éisteacht ar bith a thabhairt dó, ná má dhéanann, tá tú réidh”.
24. Chuaigh sé mar d'iarr an seandúine air, go ndeachaidh sé go bun an chnoic 7 chonaic sé an cosán, 7 is gairid a chuaigh sé, nuair a chuala sé callán mór, 7 an callán ag magadh air 7 ag scairteadh air. Thionntaigh sé thart go bhfeicfeadh sé caidé a bhí ann 7 fágadh ina charraigh chloiche é.
25. Tráthnóna sin sa bhaile chuaigh an deirfiúr ag amharc ar an scian 7 ní thiocfadh léi a oscailt. D'aithin sí go raibh a deartháir caillte. Chuaigh sé ag screadach caoineadh.

21 an-doiligh: an-doilgheáilte; faoi deara: fá dear; gnáth: gráth

22 scian: sgin; bheadh sí: bhead sí; ar uainibh: 'n innibh; a dhruidim: a dhuid; a oscailt: a fhosgladh

23 d'imigh sé: d'imthigh sé; deichiú: deiceadh; iomaí: iomaidh; seandúine: sean-ndúine; *bowl*: babhall (*draft*), *ball* (*pre-print*; Mü.: ceairtlín); tá eagla orm: t' eagl' orm; imeoidh sé: imtheochaidh sé; go stopa sé: go stapa sé; nuair a stapfas: nuair a stapfas; má dhéanann: má ní; cosán: casán; cnoc: cruc

21. When the brothers came home in the afternoon, she was very distressed. The brothers noticed that she was not her normal self: they asked her what was wrong with her. She told them what the old woman said. “*Oh, well*,”—said the oldest brother,—“I will go tomorrow to see about that”.
22. He woke up in the morning and he got ready to depart the way he had to go, as his sister told him. He pulled out a small knife from his pocket and he gave it to his sister and he told her, as long as she would occasionally unsheathe and resheathe the knife, that he would be all right, that no harm would come to him.
23. He left and he followed the road for the ten days. On the tenth day, he came as far as the small house that was at the side of the road. He looked inside and there was nobody there except for the old man. He told him where he was going and what he needed. The old man told him that it was quite far away, that many people had gone the same road and never returned: “My advice to you,” said the old man, “is to return back home, for I am afraid, you won’t make it. But if you must go, here is a *bowl* for you; throw the *bowl* in front of you and it will move on; follow it until it stops. When it stops, you will see a footpath leading uphill. Walk up the footpath and no matter what you hear, or what is said to you, do not turn around to pay heed to anything you hear, for if you do, you are done”.
24. He went as the old man requested, until he came to the bottom of the hill and he saw the footpath and he had not gone far when he heard a great noise, and the noise mocking him and shouting at him. He turned around to see what was there and he was turned into a rock.
25. That afternoon at home, his sister went to check the knife and she could not open it. She realised that her brother was lost. She started screaming and weeping.

24 go ndeachaidh sé: go deachaidh sé; an chnoic: an chruic;
ag scairteadh: a’ sgartaigh

25 oscailt: fosgladh; d’aithin sí: d’aithin sí; cailte: cailté; screadach: sgreadaigh

26. Nuair a tháinig an deartháir eile abhaile, d'fhiafraigh sé caidé a bhí uirthi, 7 d'inis sí dó, go raibh an deartháir cailte.—“*Well*,”— arsa seisean, “rachaidh mise amárach go bhfeicfidh mé caidé d'éirigh dó”. Ní raibh sise sásta a ligean. Ach ní raibh coinneáil ar bith air, chaithfeadh sé ag dul.
27. Nuair a bhí sé ag imeacht, d'fhág sé slán aici, 7 thug sé paidrín di. Dúirt sé léi, a fhad 7 a bheadh na clocha ag siúl ar an pháidrín, go mbeadh seisean go maith; ach dá stopfadh siad gan a bheith ag siúl, go raibh seisean réidh.
28. D'imigh sé leis an b[h]ealach céanna 7 chuaigh a fhad leis an tseandúine. Dúirt an seandúine leis an rud céanna dúirt sé lena dheartháir. “Ach, má chaitheann tú ag dul, seo duit *bow*, 7 caith romhat é go stopfaidh sé. Chífidh tú ansin an bealach atá ag dul ina chnoic. Gabh an bealach, ach ná tionntaigh thart, [nuair] a thoiseachas tú, go raibh tú ag barr an chnoic, is cuma caidé a chluinfeas tú ná déarfair leat; ná má dhéanann, tá tú réidh.”
29. D'imigh sé leis, 7 is gairid a chuaigh sé suas an cnoc, nuair a chuaigh siad ag scairteadh ainmneacha air 7 ag magadh air. Thionntaigh sé thart go bhfeicfeadh sé cé a bhí a dhéanamh, 7 fágadh ina charraig chloiche é.

26 deartháir: déarthar; go bhfeicfidh mé: go bhfeicfe mé; ligean: leigint; chaithfeadh sé: chaithfead sé

27 siúl: siubhal; go mbeadh seisean: go mbead seisean; da stopfadh siad: a stapfad siad

26. When the other brother came home, he asked what happened to her, and she told him that their brother was lost. “*Well,*” said he, “I will go tomorrow to see what happened to him”. She was not happy to let him go. But there was no stopping, he had to go.
27. When he was leaving, he bade farewell to her, and he gave rosary beads to her. He told her, as long as the beads are moving on the rosary, he would be fine; but if they were to stop, without moving, that he would be finished.
28. He proceeded the same road, and he came to the old man. The old man said the same thing he said to his brother. “But, if you have to go, here is a bowl for you, and throw it in front of you until it stops. You will see then the road going uphill. Take the road, but do not turn back once you have started, until you are on top of the hill, no matter what you hear or what is said to you, for if you do, you are finished.
29. He proceeded, and had not gone up the hill very far, when they [voices] started calling him names and mocking him. He turned around so he could see who was doing it and he was turned into a rock.

- 28 céanna: céadna; atá: tá; go stopfaidh sé: go stapfaidh sé; chífidh tú: tchífé tú;
ina chnoic: na chruic; ag barr an chnoic: ag bárr an chruic

30. Trathnóna sa bhaile, nuair a chuaigh a dheirfiúr ag amharc ar an phaidrín, ní raibh sé ag obair di, γ d'aithin sí go raibh a deartháir réidh, γ níor bhuaireadh é go dtí sin, go bhfaca sí go raibh sí léi féin. Smaoinigh sí go raibh sé comh maith di an bás céanna a fháil, fuair a cuid deartháireacha, le í bheith léi féin.
31. D'imigh sí ar maidin γ chuir sí uirthi éadaigh a deartháireacha γ chuaigh sí sa tsiúl céanna. Bhí sí ag dul ariamh go dtáinig sí a fad le teach an tseanduine. Bhí sé ansin faoi na coinne. Chuaigh sí a chaint leis γ bhí oiread gruaige air γ nach raibh sí ag tuiscint i gceart, caidé a bhí sé ag rá.
32. Tharraing sí siosúr amach as a póca, γ ghearr sí thart an ghruaig bhí anuas ar a bhéal ag súil go dtuigfeadh sí é níos fearr. D'inis sí dó faoina dhá dheartháir a bhí sa tsiúl céanna roimpi. “*Well*,” arsa an seanduine, “seo *bowl* duit, γ coinnigh romhat é go stopa sé.” Thug sé an chomhairle chéanna di, [a] thug sé do na deartháireacha.
33. Fuair sé biorán γ chuir sé ina ceann é γ dúirt sé léi, dá bhfaghadh sí go mullaigh an chnoic, go bhfeicfeadh sí crann, γ go raibh *chage* greamaithe ar an chrann; go raibh éan sa *chage*; í ag dul a fad leis γ breith ar an *chage* γ a rá: “Liomsa thú!”
34. “Nuair a dhéanfas tú sin,” arsa an seanduine, “labharfaidh an t-éan leat, γ inis dó caidé atá a dhith ort: go bhfuil an crann a dhith ort, [a] mbeidh na duilleoga faoi bhláth i dtólamh, γ an *fountain*, [a] mbeidh an t-uisce ag rith ann.”
35. Chuaigh sí ar aghaidh, γ fuair sí go mullaigh an chnoic γ rinne sí mar d'iarr an seanduine uirthi. Chuaigh sí fad leis an *chage* γ thug sí léi é. Dúirt sí leis: “Liomsa thusa!” — Labhair an t-éan léi ansin γ d'inis sí dó, caidé bhí a dhith uirthi.

30 smaoinigh sí: smaoitigh sí; a fháil: fhagháil; deartháireacha: deartháracha

31 sa tsiúl céanna: insa tsiubhail chéadna; faoi na coinne: fá n-a coinne; tuiscint: tuigbheáilt; ag rá: a ráidht

32 go dtuigfeadh sí: go dtuigfead sí; níos fearr: níos fhearr; dhá dheartháir: dhá deartháir; roimpi: roipi; go stopa sé: go stapa sé

30. In the afternoon at home, when the sister went to check the rosary, the beads were not moving for her, and she realised that her brother was lost, and she was not worried before then, she was when she saw that she was left on her own. She thought that it would be just as well to die the same death as her brothers, rather than to be left on her own.
31. She left in the morning and she put on her brothers' clothes, and she went the same way. She was going strong until she came to the old man's house. He was there waiting for her. She started talking to him, and he had a lot of hair [around his mouth], and she could not understand properly what he was saying.
32. She pulled a pair of scissors out of her pocket, and cut the hair that was covering his mouth hoping to understand him better. She told him about her two brothers who had come the same road before her. "Well," said the old man, "here is a *bowl* for you, keep it going before you until it stops." He gave her the same advice that he gave to the brothers.
33. He got a pin and he put it on her head and he told her that if she were to get to the top of the hill, she would see a tree and there would be a *cage* fastened to the tree, that there would be a bird in the *cage*, and she was to go to it, take the *cage* and say: "You are mine!"
34. "When you do this," said the old man, "the bird will speak to you, and tell him what you want: that you need the tree whose leaves always blossom, and the *fountain* where the water will be running."
35. She went on, and she got to the top of the hill and she did as the old man requested. She went to the *cage* and took it with her. She told him [to the bird]: "You are mine!"—Then the bird talked to her and she told him, what she needed.

- 33 dá bhfaghadh sí: (d)á bhfaghad sí; go mullach an chnoic: go mullaigh an chruic;
greamaithe: greamuighthe; sa/ar an *chage*: insa/ar an *cage* [je:dʒ];
í ag dul: í ghol; ag rá: a ráidht
- 34 na duilleoga: na duilleogaí; faoi bhláth: fá bhláth; ag rith: a' reathaigh
- 35 leis an *chage*: leis an *cage* [*del.* chrann] [*add.* je:dʒ]

36. D'iarr sí uirthi spruitín beag a bhriseadh den chrann a raibh sí aige, 7 í dhá bhuideál bheag [a] thabhairt léi a fhad le tobar beag a bhí ann 7 an dá bhuideál a líonadh 7 a thabhairt léi 7 filleadh ar a bhaile. Ceann de na buideáil bheith oscailte aici, 7 nuair a thiocfadh sí a fhad leis na carraigeacha [a] bhí ar an bhealach, cuid den uisce bhí sa bhuideál [a] chaitheamh orthú, 7 chífhead sí caidé a bhí aici.
37. Rinne sí sin agus an chéad charraig casadh uirthi, chaith sí braon den bhuideál air, d'éirigh buachaill óg slán folláin ag a taobh. D'aithin sí ansin gur mar sin a bhí a cuid deartháireacha 7 bhí sí [ag] spáráil an uisce ar eagla go mbeadh sé rite amach, am a bhfaghadh sí a cuid deartháireacha. Ach bhí sí ag teacht go mór 7 mórán de na clocha thairsti bhí uilig ina mbuachaillí.
38. [An] chéad charraig eile a casadh uirthi chuir sí braon den uisce air 7 d'éirigh an deartháir ba sine ina sheasamh lena taobh. Bhú lúcháir mhór uirthi 7 bhí barúil aici, gur cheart don deartháir bheith cóngarach. Shiúil siad giota eile 7 an chead charraig eile casadh orthu, chuir sí braon eile air, 7 d'éirigh an dara deartháir slán mar bhí ariamh. Tháinig lúcháir mhór ar an triúr bheith [i] gcuideachta le chéile ar ais.
39. Shiúil siad leo [ag] tarraingt ar a bhaile. Na buachaillí coimhthíocha bhí sa carraigeacha eile, bhí siad leo go bun an chnoic, 7 d'imigh an uile dhuine acu a bhealach féin.

36 spruitín: sprisin; filleadh: pilleadh; oscailte: fosgailte; a thiocfadh sí: a thiocfad sí; chífheadh sí: tchífheadh sí

37 ag a taobh: ag n-a taobh; rite: reaithte; am a bhfaghadh sí: am a bhfagad sí

36. He asked her to break a small sprout off the tree he was on, and take two little bottles to the little well that was there, and to fill the two bottles, and to take them with her and return home. She was to have one of the bottles open, and when she got as far as the stones that were on the path to sprinkle some water from the bottle on them, and she would see what she had.
37. She did that and the first rock she came upon, she sprinkled a drop from the bottle on it, and it turned into a young, healthy lad at her side. She realised then that her brothers were like that, so she was using the water sparingly for fear that it would run out by the time she got to her brothers. But she was doing great, and many of the stones she passed were all young men.
38. The next rock she came upon — she put a drop of water on it and the eldest brother appeared, standing beside her. She was very happy and she thought the other brother should be close too. They walked on a little bit more, and the next stone they came upon, she put a drop of water on it, and the second brother appeared as fine as he ever was. The three of them rejoiced to be back together.
39. And on they went in the direction of home. The other strange young men who had been turned into rocks, they accompanied them to the bottom of the hill, and then each one of them went his separate way.

38 ba sine: bu sine; barúil: baramhail; cóngarach: comhgarach; dara: darna

39 tarraingt: tarraint; coimhthíocha: comhightheacha; sa: insna

40. Shiúil sise agus a dá dhearthár a mbealach féin abhaile. Nuair a tháinig siad a fhad le teach an tseandúine, bhí sé ina luí marbh ar an urlár. Tháinig siadsan abhaile.
41. Nuair a tháinig siad abhaile, chroch sí an *cage* istigh sa rúm a raibh siad féin ann. D'fhiafraigh sí don éan caidé a dhéanfadh sí leis an spruitín a bhain sí den chrann. D'iarr sé uirthi ag dul agus a shá sa talamh sa gharraí.
42. D'fhiafraigh sí ansin caidé faoin *fountain* uisce. D'iarr sé uirthi *basin* dá raibh ar an tábla aici [a] thabhairt amach ina gharraí, a chur ina shuí ann γ go ndéanfadh [an] t-uisce a ghnó féin; braon a raibh sa bhuideál eile aici a dhoirteadh ann γ go mbeadh an *fountain* go maith. Nuair a bhí an uile shórt de sin déanta aici, thóg sí a h-aird de γ chuaigh [i] gcoinne a ghnó sa teach.
43. Lá arna mhárach chuaigh a dá dheartháir amach le dhá ghunna a sheilg, γ bhí siad amuigh tamall fada; γ caidé rinne siad ach ag dul isteach ar thalamh an rí. Chonaic sé iad γ tharraing sé orthu. Scanraigh siad go mór nuair a chonaic siad an rí ag tarraingt orthu, le heagla mar bhí siad ar a chuid talamh.
44. Labhair sé leo γ d'fhiafraigh sé dóibh an raibh lámh mhaith ar an ghunna acu. Dúirt siad nach raibh siad i bhfad ag dul dó. D'iarr sé orthu bheith ag teacht leis a fhad le páirc, a raibh an uile bheithíoch fiáin ann.
45. D'iarr sé ar an fhear is sine scaoileadh ceann ar bith acusan, go bhfeicfeadh sé caidé thioctaidh leis a dhéanamh. Scaoil sé γ mharbh sé an leon is mó a bhí ann. Dúirt an rí gur mhaith é, go ndearna sé sin go maith. “Tarraingí ar ais amárach,” arsa an rí, “chífidh mé sibh, γ rachaidh sibh liom ionsar bhur ndinnéar”. Dúirt siad go ndéanfadh, ach nach dtiocfadh leo gealladh ag dul ionsar an dinnéar, go n-inseoidh siad don deirfiúr é.

40 ina luí: ina luighe

41 istigh: istoigh; a shá: a sháthadh; gharraí: garrdha

42 a ghnó: a ghraithe; a dhoirteadh: a dhortadh; déanta: déantai

40. She and her two brothers went towards home. When they came to the house of the old man, he was lying dead on the floor. They reached home.
41. When they came home, she hung the *cage* inside the room they were in. She asked the bird what she should do with the sprout she cut from the tree. He [the bird] asked her to go and thrust it into the ground in the garden.
42. Then she inquired what to do with the *fountain* of water. He asked her to bring the *basin* that was on the table into the garden, set it there, and the water would work away of its own accord; to pour a drop of the water that she had in the other bottle into it, and the *fountain* would be all right. When all these things were done by her, she paid attention to other matters awaiting her in the house.
43. The next day, the two brothers went out with two guns hunting. They were out for a good while, and what did they do but enter the king's land! He saw them and went over to them. They got very frightened when they saw the king coming over to them, because they were on his land.
44. He talked to them, and he asked them if they were handy with their guns. They said that they had not been shooting very long. He asked them to come with him to a field where there was every kind of wild beast.
45. He asked the eldest to shoot any one of the animals, so that he could see what he could do. He fired a shot and killed the biggest lion that was there. The king said that he was good, that he carried this out well. "Come back tomorrow," said the king, "and I will see you, and you will come with me for your dinner". They said they would, but they could not promise him they would go for dinner, until they had told their sister about it.

43 scanraigh: sgá(nn)ruigh

44 i bhfad: abhfad; an uile bheithíoch fiáin: 'n uile bheathach fiadhain

45 acusan: ocú-sin; mharaigh sé: mharbh sé; an leon: an leomhain;
go ndearna sé: go dear(n) sé; tarraingí: tairngí; chífidh mé: tchífe mé;
ionsar bhur ndinnéar: innseoir mbur ndinnéar; gealladh: geallstain;
go n-inseodh siad: go n-innsighead siad

46. Tháinig siad abhaile agus d’inis siad di go raibh siad ag caint leis an rí, ach níor inis siad go raibh sé ag iarraidh orthu ag dul ionsar an dinnéar amárach.
47. Chuaigh siad an dara lá a sheilg 7 tháinig an rí a fhad leo. Bhí sé ag caint leo tamall fada. D’iarr sé orthu bheith ag teacht, go raibh sé [i]n am dinnéir. Dúirt siad nach dtiocfadh leo ag dul, go ndearna siad dearmad a insint don deirfiúr. “*Well*,” — arsa an rí, “ná déanaigí dearmad, nuair a rachaidh sibh abhaile inniu, a insint di go mbeidh sibh liomsa amárach ionsar bhur ndinnéar.” Dúirt siad go ndéanfadh siad sin.
48. San oíche nuair a tháinig siad abhaile, d’inis siad don deirfiúr, caidé a dúirt an rí 7 go gcaithfeadh siad dul leis amárach, ionsar an dinnéar. “Má théann sibh amárach leis an rí ionsar bhur ndinnéar, bheadh sibh náirithe gan a dh’iarraidh air theacht ionsar a dhinnéar libh lá arna mhárach.”
49. Chuaigh siad leis an rí ionsar an dinnéar 7 thug siad cuireadh don rí teacht ionsar a dhinnéar leosan lá arna mhárach. Dúirt sé go dtiocfadh.
50. Tháinig lá arna mhárach 7 bhí an deirfiúr i ngéibheann ag smaoiniú caidé an cinéal dinnéar bheadh aici faoi choinne an rí. Nuair a bhí sé cóngarach [do] am dinnéara bhí a dhéanamh réidh. Nuair a bhí an tábla leagtha [amach] aici, bhí sí [ag] smaoiniú caidé an uile shórt ba cheart di bheith ann. D’amharc an t-éan uirthi 7 labhair sé léi: “Gabh amach,” — arsa an t-éan léi, “a fhad leis an chrann chuir tú sa talamh, 7 gheobhaidh tú *cucumber*. San áit chéanna, gheobhaidh tú péarlaí beaga. Tabhair leat 7 scoilt an *cucumber* 7 cuir na péarlaí istigh ina chroí, druid suas é 7 cuir ar phláta an rí é.”

47 in am dinnéir: ’n-am dinnéara

48 san oíche: annsan oidhche; má théann sibh: má théid sibh; náirithe: náirighthe (*del. náire*)

49 leosan: leobhtha-sa

46. They went home and they told her that they had been talking to the king, but they did not tell her that he wanted them to come to dinner the next day.
47. They went hunting the next day, and the king came up to them. He talked to them for a good while. He asked them to come with him, that it was dinner time. They said that they could not go, that they forgot to tell their sister [about this]. “Well,” said the king, “do not forget when you go home today to tell her that you will be with me tomorrow for dinner”. They said they would do that.
48. In the evening, when they went home, they told their sister what the king said and that they must go with him tomorrow to dinner. “If you go tomorrow with the king for your dinner, you would be ashamed if you did not ask him to come to dine with you the day after tomorrow”.
49. They went with the king to dinner and they invited the king to dine with them the next day. He said he would come.
50. The next day came, and the sister was in distress thinking what kind of dinner would she have for the king. When it was nearly time for her to prepare, when she had the table laid out, she was thinking what kind of things should be there. The bird looked at her and told her: “Go out,” said the bird to her, “as far as the tree that you planted into the ground, and you will find a *cucumber*. In the same place, you will find little pearls. Take it, split the *cucumber*, put the pearls into its core, close it up and put it on the king’s plate”.

50 i ngéibheann: i ngéibhionn; ag smaoiniú: ’ smaointiughadh; nuair a bhí sé cóngarach do am dinnéir: nuair a bhí sé chomhair ’un am dinnéara (cf. nuair a bhí sé comhgarach do am dinnéara *when it was nearly dinner time*, Wagner 1959: 322, s.v. comhgarach); gheobhaidh tú: gheobh tú; ina chroí: ina chroidhe; druid: duird (*sic* Mü.)

51. Tháinig an rí ionsar an dinnéar. Nuair a shuigh sé ag an tábla, ghearr sé an *cucumber*, γ chonaic sé caidé a bhí ann. D'fhiafraigh sé don chailín, caidé an dóigh [a] thiocfadh leis a leithéid a ithe. Ní raibh a fhios aici caidé an toradh a thabharfadh sí air. Bhí sí ina tost, ní raibh sí in inmhe labhairt. Labhair an t-éan os a gcionn; arsa an t-éan: “Shílfinn, a rí onórach, go bhfuil sé le furasta agat sin a ithe le tú do bhean a chur isteach i bpríosún dubh dorcha ar chomhairle an dá dheirfiúr. Sin iad do dhá mhac γ do níon tá agat anseo inniu ag an dinnéar.”
52. Nuair a chuala sé sin, thug sé leis an chlann a fhad leis an áit a raibh a mathair, thug sé amach í, γ chuaigh siad uilig i gcuideachta [a] chéile chun tí an rí, γ tá siad ann ó shin, γ níl a fhios agamsa, caidé d'éirigh dóibh ó shin, ach gur dhíbir sé an dá dheirfiúr ar siúl as an áit.

51 a thabharfadh sí: bhéarfad sí; ina tost: 'na tos(t); shílfinn: shílinn; furasta: furust; níon: nighean

52 i gcuideachta: i gcuideachtaí; chun tí: 'un tuighe

51. The king came to dinner. When he sat at the table, he cut the *cucumber*, and he saw what was inside. He asked the girl, how he could eat such a thing. She did not know how to answer him. She was silent, she was stuck for words. The bird spoke above them; the bird said: "I would think, honorable king, that it is as easy for you to eat this as to put your wife into a dark black prison on the advice of her two sisters. These are your two sons and your daughter that you have here today at dinner".
52. When he heard that, he took his children to the place where their mother was, and he took her out, and they all went together to the house of the king, and they are there still, and I do not know what has happened to them since, except that he banished the two sisters from the place.

Die Geschichte von den beiden neidischen Schwestern

1. Es waren einmal drei Schwestern. Sie lebten alleine. Sie hatten einen Stuhl in ihrem Haus und jeder Wunsch, der an den Stuhl gerichtet wurde, wenn man darin saß, wurde gewährt.
2. Eines Abends waren der König selbst und sein Sohn noch spät draußen, um nachzusehen, was in der Stadt los war. Er sah ein großes Licht im Haus der Schwestern und er ging an das Fenster, so dass er sehen konnte, was dort los war.
3. Die älteste der Schwestern saß auf dem Stuhl und äußerte einen Wunsch. Was sie sich wünschte, war, mit dem Koch des Königs verheiratet zu sein. Die Zweite setzte sich auf den Stuhl und wünschte sich, mit dem Bäcker des Königs verheiratet zu sein. Sie stand auf, und danach setzte sich die Jüngste auf den Stuhl. Sie sagte, dass die Wünsche, die die beiden anderen geäußert hatten, jämmerlich seien, „aber ich wünsche, die Gemahlin des Königs selbst zu sein.“
4. Am darauffolgenden Tag sandte der König seine Leute zum Haus der Schwestern. Er brachte sie zum Gerichtsgebäude und forderte von ihnen, die Wünsche der vorherigen Nacht kundzugeben. „Ich habe euch belauscht“, sagte er. Die Älteste sagte ihm, dass sie den Wunsch geäußert habe, mit dem Koch des Königs verheiratet zu sein. Die zweite Frau sagte ihm genau dasselbe, das sie auch zuvor gesagt hatte, nämlich, dass es ihr gefallen würde, mit dem Bäcker des Königs verheiratet zu sein. Die jüngste Frau sagte, und sie schämte sich sehr, es zu erzählen, dass sie die Gemahlin des Königs selbst sein wollte.
5. Der König schaute sehr erfreut, als er das vernahm. Er sagte, dass alles was sie sagten, wahr werden würde. So ließ er die Burschen, nach denen die Schwestern gefragt hatten, holen. Er brachte einen Priester oder Pfarrer, und die zwei ältesten Schwestern wurden mit den Burschen verheiratet. Dann sagt er, dass er selbst und die Jüngste am nächsten Tage heiraten würden, und so heirateten sie.
6. Er nahm sie mit sich nach Hause, und er hatte sie sehr lieb. Ihre beiden Schwestern waren sehr neidisch auf sie, weil sie ihre Herrin war.
7. Aber wir wollen die Geschichte kurz machen: als der König ein Jahr verheiratet war, bekam seine Frau einen Sohn. Die beiden Schwestern hielten sich in ihrer Nähe auf. Bei Nacht einigten sich die beiden darauf, etwas zu tun, um das Kind loszuwerden, und zwar auf solch eine Art und Weise, dass der König nicht herausbekäme, was mit ihm passiert sei.

8. Also steckten sie es in einen Kasten und warfen es in einen Fluss. Sie erzählten dem König am nächsten Morgen, dass ihre Schwester [wörtlich: sie] ein schlechter Mensch sei und dass sie es war, die das Kind verschwinden ließ. Er empfand tiefe Zuneigung für sie und er wollte ihr nichts antun, und er sagte ihnen, dass er sie noch dulden würde.
9. So verging die Zeit, bis sie wieder einen Sohn bekam.
10. Aber bei dieser Gelegenheit werden wir mit der Geschichte etwas weitermachen: das erste Kind, das sie beiseite geschafft hatten — der Kasten trieb mit dem Fluss, bis er zu einer Wassermühle am Ende der Stadt kam. Ein starker Wasserstrom floss in die Mühle. Der Kasten hielt den Wasserstrom auf und der Müller kam heraus, um zu sehen, was das Wasser aufhielt.
11. Er fand den Kasten und das noch lebendige Kind darin. Er nahm es freudig mit nach Hause zu seiner Frau. Sie selbst hatten keine Kinder und seine Frau war so fröhlich, eines zu bekommen. Sie zogen es hingebungsvoll auf.
12. Nun, das zweite Kind, die Schwestern taten dasselbe mit dem zweiten Sohn, und dasselbe passierte mit ihm: der Müller fand ihn auf die gleiche Weise und brachte ihn nach Hause zu seiner Frau.
13. Als der König das Verschwinden des zweiten Kindes bemerkte, fragte er nach, was mit ihm geschehen sei. Die Schwestern [wörtlich: Sie] sagten, dass seine Frau es auf eine ihnen unbekannte Weise hätte verschwinden lassen und dass sie eine schlechte Frau sei und getötet werden solle.
14. Der König sagte, das würde er vorerst nicht tun. Er duldete sie noch eine Weile, bis es noch ein Kind gab, und das dritte Kind war ein Mädchen.
15. Sie taten dasselbe mit dem Mädchen und der Müller nahm es auf, zusammen mit den zwei Jungen. Er hatte nun alle drei und er und seine Frau waren sehr erfreut, dass Gott sie zu ihnen gebracht hatte, weil sie selbst keine Kinder hatten.
16. Der König bemerkte, dass das dritte Kind fehlte und niemand wusste, was ihnen [den drei Kindern] zugestoßen war, außer was die Schwestern berichteten. Sie sagten ihm, dass sie [seine Frau] ganz sicher getötet werden solle. Er erwiderte, dass er das nicht tun werde, sie aber stattdessen allein in ein Verlies stecken und sie dort lassen würde, tot oder lebendig. Dies tat er auch und er kümmerte sich nicht mehr um sie. Aber sie bekam etwas, das sie an jenem Ort am Leben halten würde.
17. Aber lasst uns nun mit der Geschichte fortfahren: Das alte Paar (der Müller und seine Frau) zog die Kinder hingebungsvoll auf mit Lesen und Lernen,

so dass sie zur Schule gehen konnten. Die zwei Jungen pflegten nirgendwo hin zu gehen, ohne dass ihre Schwester dabeigewesen wäre. Sie wuchsen, bis sie zu zwei Burschen herangewachsen waren, und ihre Schwester zu einer jungen Frau. Das alte Paar verstarb und die drei jungen Leute sahen diese stets als ihre Eltern an; sie kannten ja niemand anderen.

18. Eines Tages gingen die zwei Burschen auf die Jagd. Ihre Schwester ließen sie zurück, um nach dem Haus zu sehen. Eine alte Frau kam zu dem Hause und näherte sich der jungen Frau mit der Bitte, ins Hause eintreten zu dürfen, um ihr Gebet zu verrichten. Die junge Frau gestattete es und hieß sie willkommen.
19. Als die alte Frau mit dem Gebet fertig war, stand sie auf und ging davon. Die junge Frau fragte, ob sie auf ihre Reise einen schöneren Ort gesehen habe als den ihrigen. „Dein Haus ist recht schön“, sagte die alte Frau, „aber du brauchst drei Sachen, die Dir fehlen.“ „Was sind das für drei Sachen?“ sagte die junge Frau. „Du brauchst“, sagte die alte Frau, „einen Baum, bei dem jedes Blatt das ganze Jahr über grünt. Du brauchst einen *fountain* („Brunnen“), mit einem *basin* („Becken“) darunter, da sprudelt beständig Wasser hervor, und doch läuft kein Tropfen des Wassers über den Beckenrand. Du brauchst einen Vogel, der singt, und es wird keinen Vogel im Königreich geben, der nicht käme, um dem Gesang zu lauschen.“
20. „Wie kann ich diese Dinge bekommen?“ — „Wenn du“, sagte die alte Frau, „am Morgen hier weggehst, und für zehn Tage am Stück gerade aus läufst, dann wirst du auf dem Weg auf ein kleines Haus stoßen, in dem ein alter Mann lebt. Frage ihn, wo du hingehen sollst, um diese Dinge zu bekommen, die du brauchst, und er wird dir Auskunft geben.“
21. Als die Brüder am Abend nach Hause kamen, war sie [die Schwester] sehr betrübt. Die Brüder bemerkten, dass sie anders war als sonst: sie fragten sie, was ihr Kummer mache. Sie erzählte ihnen, was die alte Frau gesagt hatte. „Nun gut,“ — sagte der Älteste, — „Ich werde morgen gehen und nachsehen, was ich tun kann.“
22. Am Morgen stand er auf und machte sich fertig, den Weg einzuschlagen, den er gehen sollte, so wie es ihm seine Schwester geschildert hatte. Er holte ein kleines Messer aus seiner Tasche, gab es seiner Schwester und sagte ihr, so lange sie das Messer gelegentlich auf- und zumachte, befände er sich wohl und es würde ihm nichts geschehen.
23. So machte er sich auf und folgte dem Weg zehn Tage lang. Am zehnten Tage gelangte er zu dem kleinen Haus, das am Wegesrand stand. Er sah hinein und niemand war darin außer dem alten Mann. Er sagte ihm, wohin

er ging und was er brauchte. Der alte Mann erklärte ihm, dass es recht weit sei, und dass schon mancher denselben Weg gegangen, aber nie wieder zurückgekehrt sei: „Mein Rat für dich ist,“ sagte der alte Mann, „nach Hause zurückzukehren, oder ich befürchte, du wirst es nicht schaffen. Aber wenn du gehen musst, so habe ich hier eine *bowl* (,Kugel‘) für dich; wirf die *bowl* (,Kugel‘) vor dich und sie wird weiterrollen; folge ihr, bis sie stehenbleibt. Wenn sie stehenbleibt, dann wirst du einen Pfad sehen, der den Hügel hinaufführt. Folge dem Weg und was immer du hören magst oder was man dir sagt, drehe dich nicht um, darauf zu hören, denn wenn du dies tust, so wird es um dich geschehen sein.“

24. Er ging wie der alte Mann ihm gesagt hatte, bis er zum Fuße des Hügels kam und den Pfad erblickte, und sogleich ging er als er eine laute Stimme hörte, die ihn auslachte und anrief. Er drehte sich um, um zu sehen, was da sei, und in demselben Augenblicke wurde er in einen Stein verwandelt.
25. Am selbigen Abend zu Hause sah die Schwester nach dem Messer und konnte es nicht öffnen. Sie verstand, dass ihr Bruder verloren war und weinte bitterlich.
26. Als der andere Bruder nach Hause kam, fragte er, was sie betrübe, und sie erwiderte, dass ihr Bruder verloren sei. „Gut“, sagte er, „morgen werde ich gehen um nachzusehen, was ihm zugestoßen ist.“ Sie war nicht froh, ihn gehen zu lassen. Aber nichts half, er musste gehen.
27. Als er ging, verabschiedete er sich von ihr und gab ihr einen Rosenkranz. Er sagte ihr, so lange die Perlen sich bewegten, würde es ihm wohl ergehen, doch wenn sie sich nicht mehr bewegten, wäre es um ihn geschehen.
28. Er ging denselben Weg entlang und kam zu demselben alten Mann. Der alte Mann sagte ihm dasselbe wie seinem Bruder. „Aber wenn du gehen musst, so habe ich hier eine *bowl* (,Kugel‘) für dich. Wirf sie vor dich hin, bis sie aufhört zu rollen. Dann wirst du den Weg sehen, der auf den Hügel führt. Nimm den Weg, aber drehe dich nicht um, bis du oben auf dem Hügel bist, gleich was du auch hören magst und was man dir sagt; denn wenn du das tust, so wird es um dich geschehen sein.“
29. Er ging weiter und kurz nachdem er den Hügel hinauf ging, sagten sie seinen Namen und neckten ihn. Er drehte sich um, um zu sehen, wer das tat, und er erstarrte zu einem Stein.
30. Am Abend zu Hause als die Schwester den Rosenkranz ansah, bewegten sich die Perlen nicht und sie verstand, dass ihr Bruder verloren sei und sie war nicht beunruhigt, bis zu dem Moment, in dem sie verstand, dass sie

nun auf sich allein gestellt war. Sie dachte bei sich, dass es ebenso gut sei, des gleichen Todes wie ihre Brüder zu sterben, wie alleine zu sein.

31. Am Morgen ging sie los, zog die Kleidung ihrer Brüder an und ging denselben Weg. Sie ging, bis sie zu der Hütte des alten Mannes kam. Er wartete bereits auf sie. Sie fing an, mit ihm zu reden und er hatte so viele Haare, dass sie nicht alles genau verstand, was er da sagte.
32. Sie zog eine Schere aus ihrer Tasche und schnitt die Haare ab, die den Mund bedeckten, um zu sehen, ob sie ihn besser verstehen würde. Sie erzählte ihm von den beiden Brüdern, die vor ihr denselben Weg gegangen waren. „Nun“, sagte der alte Mann, „hier ist eine bowl (‚Kugel‘) für dich, wirf sie vor dich und lass sie rollen, bis sie von alleine aufhört.“ Er gab ihr denselben Rat wie den Brüdern.
33. Er nahm eine Nadel und steckte sie ihr in die Haare und sagte ihr, dass wenn sie an der Spitze des Hügels angelangt sei, sie einen Baum sehen würde und an diesem werde ein *cage* (‚Käfig‘) befestigt sein, in dem ein Vogel sei und dass sie den *cage* (‚Käfig‘) nehmen und sagen solle: „Du gehörst mir!“
34. „Wenn du dies tust, wird der Vogel zu dir sprechen. Sag ihm, was du willst: du brauchst einen Baum, dessen Blätter immer grünen und einen *fountain* (‚Brunnen‘), in dem immer Wasser fließt.“
35. Sie ging weiter und sie gelangte zur Spitze des Hügels und sie tat, wie ihr der alte Mann gesagt hatte. Sie ging zum *cage* (‚Käfig‘) und nahm ihn mit. Sie sagte ihm [dem Vogel]: „Du gehörst mir!“ Daraufhin sprach der Vogel mit ihr und sie sagte ihm, was sie brauchte.
36. Er sagte ihr, sie solle einen kleinen Zweig von dem Baum, bei dem sie war, abbrechen und zwei kleine Flaschen zu einem Brunnen nehmen, der da war, und zwei Flaschen befüllen, und sie mitnehmen, und nach Hause zurückkehren. Eine der Flaschen solle sie offen lassen und wenn sie bei den Steinen auf dem Wege angelangt sei, dann solle sie Wasser aus der Flasche auf die Steine spritzen und dann würde sie sehen, was sie da hätte.
37. Sie tat so und auf den ersten Stein, den sie sah, spritzte sie einen Tropfen Wasser aus der Flasche, und der Stein verwandelte sich in einen jungen, gesunden Burschen neben ihr. Sie verstand, dass ihre Brüder auch so waren, weshalb sie das Wasser sorgfältig sparte, vor Angst, es würde nicht reichen, wenn sie bei ihren Brüdern angekommen sei. Aber sie erledigte gute Arbeit und viele der Steine, an denen sie vorbei ging, waren junge Bruschen.

38. Auf den nächsten Stein, auf den sie stieß, tröpfelte sie Wasser und der älteste Bruder erschien und stand vor ihr. Sie war sehr glücklich und sie dachte für sich, dass der andere Bruder ebenfalls nahe sein müsse. Sie gingen ein kleines Stück weiter, und auf den nächsten Stein, auf den sie stießen, tröpfelte sie Wasser, und der zweite Bruder erschien so gesund, wie er gewesen war. Die drei freuten sich sehr als sie wieder zusammen waren.
39. Und so machten sie sich auf den Weg zurück nach Hause. Die anderen Burschen, welche zu Stein verwandelt wurden, folgten ihnen bis zum Fuße des Hügels und gingen anschließend ihre eigenen Wege.
40. Sie und ihre beiden Brüder gingen ihres Wegs nach Hause. Als sie an der Hütte des alten Mannes ankamen, da lag er tot auf dem Boden. Sie aber gingen nach Hause.
41. Als sie zu Hause ankamen, hängte sie den Käfig in dem Zimmer auf, in dem sie waren. Sie fragte den Vogel, was sie mit dem Zweig anstellen solle, den sie von dem Baum gebrochen hatte. Er befahl ihr, in den Garten zu gehen und den Zweig in den Boden einzupflanzen.
42. Danach fragte sie, wie es mit dem Wasserbrunnen stehe. Er befahl ihr, ein Becken, das auf ihrem Tisch stand, hinaus in den Garten zu tragen. Das Wasser werde von alleine tun, was es sollte. Sie solle einen Tropfen aus ihrer anderen Flasche eingießen, und dann wäre der Brunnen in Ordnung. Als sie all das fertig hatte, kümmerte sie sich um Angelegenheiten im Hause.
43. Am nächsten Tag gingen die zwei Brüder aus zum Jagen mit ihren beiden Flinten. Sie waren eine ganze Weile unterwegs, und was taten sie anderes, als das Land des Königs zu betreten. Jener sah sie und ging zu ihnen. Sie erschrakten sehr, als sie sahen, dass der König auf sie zukam, da sie fürchteten, sie seien [unrechtmäßig] auf seinem Land.
44. Er sprach zu ihnen und fragte sie, ob sie gut mit ihren Waffen umgehen könnten. Sie erwiderten, sie würden nicht zögern, es für ihn zu tun. Er bat sie, mit zum Park zu kommen, in dem es vor wildern Tieren nur so wimmelte.
45. Er befahl dem Ältesten, irgend eines davon zu erschießen, so dass er sehe, wozu er im Stande sei. Er feuerte einen Schuss ab und tötete den größten Löwen, den es dort gab. Der König sagte, dass er das gut gemacht habe. „Kommt morgen wieder hierher“, sagte der König, „dann sehe ich euch [wieder] und ich werde euch mit zum Abendessen nehmen“. Sie sagten, das würden sie tun, aber sie könnten nichts versprechen, bis sie ihre Schwester gefragt hätten.

46. Sie gingen nach Hause und erzählten ihrer Schwester von dem Gespräch mit dem König, nicht aber, dass er sie zum Abendessen am nächsten Tag einlud.
47. Am nächsten Tag gingen sie wieder auf die Jagd und der König kam zu ihnen. Er unterhielt sich mit ihnen eine gute Weile. Er bat sie, mitzukommen, zumal gerade Zeit für das Abendessen war. Sie sagten, dass sie nicht mitgehen könnten, da sie vergessen hätten, ihrer Schwester davon zu erzählen. „Nun“, sagte der König, „dann vergesst nicht, wenn ihr heute nach Hause kommt, ihr davon zu erzählen, dass ihr morgen bei mir zum Abendessen seid.“ Sie sagten, das würden sie tun.
48. Am Abend, als sie nach Hause kamen, berichteten sie ihrer Schwester, was der König gesagt hatte, und dass sie am morgigen Tage mit ihm zum Abendessen gehen müssten. „Wenn ihr morgen mit dem König zu Abend esst, dann wäre es eine Schande, ihn nicht zum Abendessen am Tage danach bei euch zu Hause einzuladen“.
49. So gingen sie am nächsten Tag zum Abendessen mit dem König und luden ihn zum Abendessen für den folgenden Tag zu sich ein. Er sagte, er würde kommen.
50. Der nächste Tag kam heran und die Schwester war besorgt, weil sie nicht genau wusste, was für ein Abendessen sie für den König machen sollte. Es war schon fast Essenszeit und noch nichts war fertig. Als sie den Tisch gedeckt hatte, überlegte sie, was alles dort hingehöre. Der Vogel schaute sie an und sagte zu ihr: „Gehe hinaus,“ sagte Der Vogel zu ihr, „bis zum Baum, den du gepflanzt hast, und du wirst dort eine *cucumber* („Gurke“) bekommen. Am selben Ort wirst du kleine Perlen finden. Nimm sie, schneide die Gurke entzwei und stecke die Perlen hinein. Schließe die Gurke anschließend wieder und lege sie auf den Teller des Königs.“
51. Der König kam zum Abendessen. Als er am Tisch saß, schnitt er die Gurke entzwei und sah, was darin enthalten war. Er fragte das Mädchen, wie um alles in der Welt er so etwas essen sollte. Sie wusste nicht so recht, was für eine Antwort sie ihm darauf geben sollte. Sie schwieg und konnte kein Wort herausbringen. Da sprach der Vogel, der über ihnen war; er sagte: „Ich würde denken, ehrenwerter König, dass es für dich ebenso einfach ist, dies zu essen wie es auch einfach für dich ist, deine Frau in ein stockfinsternes Gefängnis zu werfen, so wie es dir von den zwei Schwestern geraten wurde. Dies [hier] sind deine beiden Söhne und deine Tochter, mit denen du heute hier zu Abend isst.“

52. Als er das vernahm, brachte er seine Kinder zu dem Ort, an dem ihre Mutter war, und er holte sie aus dem Gefängnis und sie alle zusammen gingen zum Haus des Königs. Und dort sind sie heute immer noch und ich weiß nicht, was ihnen seither widerfahren ist, außer dass die zwei Schwestern von diesem Ort verbannt wurden.

Appendix 2

List of S. Thompson's folklore motifs in the ATU 707 versions discussed

Below, a list of motifs following S. Thompson's (1955–1958) classification is provided to cover the versions of tale type ATU 707 discussed in Chapters 3 and 4. The versions (highlighted in bold) have been abbreviated accordingly:

- Do 1** Recorded from James Cassidy (Séamus Ó Caiside), Teelin, Donegal, 7 October 1937 (Mn 4 SC KN, pp. 70–87);
- SÓS** ATU 707 Irish ecotype A (Ó Súilleabháin 1942: 571);
- Co 1** Recorded from Conor Desmond (Conchubar Ó Deasúmhna), Ballymakeera, Cork, 1900 (Hyde 1902: 1–14);
- Ga 1** Recorded from Mártan Ruaidh Ó Giollarnáth, Monivea, Galway, 1892 (Hyde 1930)
- Ga 2** Recorded from Pádraic Ó Cualáin, Kilkieran, Co. Galway, 10 October 1930 (NFC M 65, 264–271);
- Ga 3** Recorded from Seán Ó Donnchadha, Inveran, Co. Galway, January 1931 (NFC M 72, 317–323);
- Ga 4** Recorded from Éamonn Ó Finneadhá, Inveran, Co. Galway, December 1930 (NFC M 72, 306–316);
- Ga 5** Recorded from Maighread Uí Fháthartaigh, Inver, Co. Galway, October 1933 (NFC M 78, 64–69);
- Ga 6** Recorded from Mícheál Breathnach, Glenicmurrán, Co. Galway, 10 December 1962 (NFC M 1631, 98–136).
- Str** Straparola, *Le piacevoli notti*. IV.3 'The Tale of Ancilotto, King of Provino'.
- ArN** *The Arabian Nights*. 'The Story of Two Sisters, who Envied Their Younger Sister'.
- Gr** The Grimm Brothers' *Children's and Household Tales*. 'The Three Little Birds'.

Episode 1. Wishing for a Husband

D1151.2 'Magic chair'; **D1470.1** 'Magic wishing object. Object causes wishes to be fulfilled'; **H373** 'Bride test: Performance of tasks'; **H362** 'Bride chosen from girls assembled at feast'; **K1812.17** 'King in disguise to spy out his kingdom'; **N455.4** 'King overhears girl's boast as to what she should do as queen. Marries her'; **C169.2** 'Tabu: Giving younger daughter in marriage before elder'; **N201** 'Wish for exalted husband realised'; **L162** 'Lowly heroine married king'.

Episode 2. Calumniated Wife

H71.1 'Star forehead as sign of royalty'; **H71.2** 'Golden hair as sign of royalty'; **H71.3** 'Pearls from hair as sign of royalty'; **H71.7** 'Chain around

the neck as sign of royalty'; **K1847** 'Deception by substitution of children'; **K2115** 'Animal-birth slander'; **S322.6** 'Jealous mother-in-law and sisters cast woman's children forth'; **S141** 'Exposure in boat (chest, basket, cask)'; **S142** 'Person thrown into the water and abandoned'; **S143** 'Abandonment in forest'; **K2110.1** 'Calumniated wife'; **K2116.1.1** 'Innocent woman accused of killing her new-born children'; **S410** 'Persecuted wife'; **S432** 'Cast-off wife thrown into water'; **S433** 'Cast-off wife abandoned on island'; **Q433** 'Punishment: Imprisonment'; **Q471.1** 'Persecuted queen meanly clothed and set where all are commanded to spit on her'; **R131** 'Exposed or abandoned child rescued'; **R131.2** 'Miller rescues abandoned child'; **R131.4** 'Fisherman rescues abandoned child'; **R131.8.2** 'Gardener rescues abandoned child'; **N791** 'Adventures from pursuing object carried off by river'; **D1153.1** 'Magic tablecloth'; **D1266** 'Magic book'; **S334** 'Tokens of royalty (nobility) left with exposed child'.

Episode 3. The Children's Adventures

H1381.2.2.1 'Son seeks unknown father'; **D861.1** 'Magic object stolen by host (at inn)'; **D849.7** 'Magic object pointed out by divine voice'; **N735** 'Accidental meeting of mother and son'; **N825.3** 'Old woman helper'; **H1321.1** 'Quest for Water of Life'; **H1331.1.1** 'Quest for Bird of Truth'; **H1333.1.1** 'Quest for Singing Tree'; **H1254** 'Journey to otherworld for magic objects'; **B457.1** 'Helpful dove'; **E761.1.7.2** 'Life token: Scissors (razor, knife) drip blood'; **E761.4** 'Life token: Object darkens or rusts'; **E761.4.8** 'Life token: Beads cling together'; **H1233.1.2** 'Old man helps on quest'; **D1184.1** 'Magic ball of thread'; **D1361.28** 'Magic mirror renders invisible'; **E402.1.5** 'Invisible ghost makes rapping or knocking noise'; **F968** 'Extraordinary thunder'; **D231** 'Transformation: Man to stone'; **D231.2** 'Transformation: Man to marble column'; **K 1837** 'Disguise of woman in man's clothes'; **J 672.2** 'Cotton put in ears so as not to hear abusive words'; **D1182** 'Magic pin'; **D1021** 'Magic feather'; **D766.1.2** 'Disenchantment by touching water'; **D771.4** 'Disenchantment by using wand'; **D341** 'Transformation: Dog to person'; **R158** 'Sister rescues brothers'.

Episode 4. Restoration of Children

H1591 'Shooting contest'; **H1592** 'Hunting contest'; **H1595** 'Test of memory'; **C286.1** 'Tabu: Partaking of certain feast without informing a female relative'; **H151.1** 'Attention drawn by magic objects: Recognition follows'; **H134** 'Recognition through books'; **H252** 'Act of truth'; **B211.3** 'Speaking bird'; **B131.2** 'Bird reveals treachery'; **Q261** 'Treachery punished'; **Q428** 'Punishment: Drowning'; **Q482.1.1** 'Second wife must serve as menial'; **Q414** 'Punishment: Burning alive'; **S451** 'Outcast wife at last united with husband and children'; **D1242.1** 'Magic water'.

Table 6. List of S. Thompson's folklore motifs in ATU 707 versions discussed

Version	Do 1	SÓS	Co 1	Ga 1	Ga 2	Ga 3	Ga 4	Ga 5	Ga 6	Str	ArN	Gr
<i>Motif*</i>	<i>Episode 1. Wishing for a Husband</i>											
D1151.2 D1470.1	+											
C169.2				+								
H373				+			+					
H362							+					
K 1812.7	+										+	
N455.4	+				+				+	+	+	+
N201	+	+			+				+	+	+	+
L162	+					+	+		+			+
	<i>Episode 2. Calumniated Wife</i>											
H71.1–3, 7				+						+	+	
K1847				+	+	+	+			+		
K2115				+	+	+	+			+	+	+
S322.6	+			+	+	+	+	+		+	+	+
S141	+				+			+	+	+	+	+
S143				+								
S142	+		+		+	+	+	+	+	+	+	+
K2116.1.1	+				+	+		+				
K2110.1	+	+								+	+	+
S410	+	+	+	+	+		+			+	+	+
S432			+	+								
S433			+	+			+					
Q433	+											+
Q471.1					+	+					+	
R131						+	+					
R131.2	+									+		
R131.4					+							+
R131.8.2								+	+		+	
N791	+											
D1153.1				+								
D1266				+								
S334				+						+		
	<i>Episode 3. The Children's Adventures</i>											
H1381.2.2.1		+								+		+
D861.1				+								
D849.7				+					+			
N735				+								
N825.3	+				+	+	+			+	+	+
H1321.1	+	+			+	+	+	+	+	+	+	+

Version	Do 1	SÓS	Co 1	Ga 1	Ga 2	Ga 3	Ga 4	Ga 5	Ga 6	Str	ArN	Gr
H1331.1.1	+	+			+	+	+	+	+	+	+	+
H1333.1.1	+	+			+	+	+	+	+	+	+	+
H1254					+				+			
B457.1										+		
E761.7.2						++					+	
E761.4	+								+			+
E761.4.8	+										+	
H1233.1.2	+	+			+	+	+	+	+		+	
D1184.1	+				+						+	
D1361.28										+		
E402.1.5	+				+			+			+	
F968									+			
D231	+	+			+	+	+	+			+	
D231.2										+		
K1837	+										+	
J672.2						+	+	+				
D1182	+											
D1021										+		
D766.1.2	+				+						+	
D771.4						+	+	+	+			
D341												+
R158	+	+			+	+	+	+		+	+	
<i>Episode 4. Restoration of Children</i>												
H1591	+										+	+
H1592	+					+	+				+	+
H1595							+				+	
C286.1	+					+	+		+	+		
H151.1	+			+			+		+	+	+	+
H134				+								
B211.3	+	+			+	+	+	+	+	+	+	+
B131.2	+	+			+	+		+	+	+	+	+
H252	+	+			+	+	+	+	+	+	+	+
Q261	+	+	+	+	+		+	+	+	+	+	+
Q428				+								
Q482.1.1									+			
Q414										+		+
S451	+	+	+	+	+	+	+	+	+	+	+	+
D1242.1												+

*Motif numbers in bold correspond to those in the ATU classification (Uther 2011: 381–382).

Appendix 3

Editions of *The Arabian Nights Entertainments* publications in Ireland (1707–1915)

- Anon., 1707–1717, *Arabian Nights Entertainments*, vols. 1–12, London: Andrew Bell.
- Anon., 1792, *Arabian Tales, or a Continuation of the Arabian Nights' Entertainments. Newly translated from the original Arabic into French, by Dom Chavis, a native Arab, and M. Cazote; now translated from the French into English, by R. Heron*, 4 vols., Edinburgh: Bell & Bradfute.
- Anon., 1798, *Arabian Nights Entertainments: Consisting of One Thousand and One Stories, told by the Sultanesse of the Indies*, London: Longman.
- Anon., 1814a, *Arabian Nights to which is added a Continuation of the Arabian Nights*, 2 vols., Liverpool: Nuttall & Fischer.
- Anon., 1814b, *Eastern stories. Carefully Selected from the Arabian Nights Entertainments*. London: Printed and sold by Knevett, Arliss & Baker, Juvenile Library.
- Anon., 1819, *The History of Sindbad, the Sailor*, Glasgow: J. Lumsden.
- Anon., 1820, *Aladdin, or The Wonderful Lamp. A New Edition, Revised, and Adapted for Juvenile Readers, by a Lady*, London: Dean & Munday.
- Anon., 1825, *Oriental Tales: being Moral Selections from The Arabian Nights' Entertainments, calculated both to Amuse and Improve the Minds of Youth*, London: W. Cole.
- Anon., ca. 1845, *The Story of Aladdin, or the Wonderful Lamp*, Edinburgh: James Brydone.
- Anon., 1847, *Ali Baba and the Forty Thieves. A New Edition, Corrected and Adapted for Juvenile Readers of the Present Times by a Lady*, London: Dean & Munday.
- Anon., ca. 1854, *Aladdin*. London: Dean & Son, Ludgate Hill.
- Anon., 1855, *The Arabian Nights Entertainments*, 2nd edition, with illustrations by William Harvey, London: Routledge & Co.
- Anon., 1862, *Sinbad the Sailor and Other Stories*, Edinburgh, London: Oliver & Boyd.
- Anon., 1865, *Ali Baba and the Forty Thieves*. London & New York: G. Routledge & Sons.
- Anon., 1889, *The Arabian Nights' Entertainments: Translated from the Arabic. A New and Complete Edition. With upwards of a Hundred Illustrations on Wood drawn by S. J. Groves*. Edinburgh: W. P. Nimmo, Hay & Mitchell.
- Anon., 1895, *The Thousand and One days' Entertainment: A Tangle of Tales from Araby*, London: Burns & Oates.
- Anon., 1897, *The Arabian Nights' Entertainments, translated from the Arabic, a New and Complete Edition, with upwards of 200 Illustrations on wood, drawn by S. J. Groves*, Edinburgh: Library of Standard Authors.

- Anon., 1899, *The Arabian Nights Entertainments. With Several Hundred Illustrations by W. H. Robinson, H. Stratton, A.D. McCormick, A.L. Davis and A. E. Norbury.* London: George Newnes.
- Anon., 1910, *Sindbad the Sailor*, Yorkshire: Renwick of Otley.
- Burton, R. F., 1885–1888, *The Book of the Thousand Nights and a Night*, 10 vols., London: The Burton Club.
- Burton, R. F., 1886–1888, *Supplemental Nights to the Book of the Thousand and One Nights with Notes Anthropological and Explanatory*, 6 vols., London: The Burton Club.
- Dixon, E., 1907, *Fairy Tales from the Arabian Nights, With Forty-four Illustrations by John D. Batten*, New York: G. P. Putnam & Sons.
- Galland, A., 1704–1717, *Les mille et une nuits, contes arabes, traduits en francais*, 12 vols., Paris/Lyon: la Vueve Claude Barbin, Florentin Delaulne, Briasson.
- Housman, L., 1911, *Ali Baba and Other Stories from The Arabian Nights, with Drawings by Edmond Dulac*, New York: Hodder & Stoughton.
- Lamb, G., 1826, *New Arabian Nights' Entertainments, Selected from the Original MS by Joseph von Hammer-Purgstall and Now First Translated into English*, 3 vols., London: Henry Colburn.
- Lane, S., 1847, rev. Lane-Poole, E. W., 1909, *Stories from Thousand and One Nights. The Arabian Nights' Entertainments*, London: John Murray/New York: P. F. Collier & Sons.
- Lane, S., 1854, *Forty-one Eastern Tales and Anecdotes, With Thirty-Four Illustrations by G. Harvey*, London: Dean & Son.
- Lang, A., ed., 1898, *The Arabian Nights' Entertainments*. London: Longman, Green & Co.
- Olcott, F. J., ed., 1913, *The Arabian Nights' Entertainments, based on a Translation from the Arabic by Edward William Lane, with Fifteen Full-page Illustrations by Monro S. Orr*, New York: H. Holt.
- Olcott, F. J., ed., 1915, *Arabian Nights. More Tales from the Arabian Nights*, New York: H. Holt.
- Scott, J., 1811, *The Arabian Nights Entertainments, Carefully Revised and Occasionally Corrected from the Arabic. To Which is Added, a Selection of New Tales, now First Translated from the Arabic Originals*, London: Longman.

Appendix 4

‘The Golden Water, the Singing Tree and the Talking Bird’: versions of folktale type ATU 707 from co. Galway

Below, I have included full transcriptions and translations from Modern Irish to English of the folktale type ATU 707 versions discussed in Chapters 3–5:

Ga 2

NFC M 65, 264–271. Liam Mac Coisdeala wrote down this story from Pádraic Ó Cualáin, Kilkieran (Ir. *Cill Chiaráin*), Connemara, Co. Galway, on 10 October 1930. A tailor by profession, Pádraic was 65 years of age.

Ga 3

NFC M 72, 306–316. Recorded by Pádhraic Ó Finneadha (17 y.o.), Coláiste Éinne, Na Furbacha, in the period 16 December 1930–31 January 1931 from Seán Ó Donnchadha (78 y.o.), Baile an Tighe Mhóir, Inveran (Ir. *Indreabhán*), Co. Galway. He resided in Lochán Beag, Inveran, Co. Galway.

Ga 4

NFCM72, 317–323. Collected by Pádhraic Ó Finneadha (17) of Coláiste Éinne, Na Furbacha, between 16 December 1930–31 January 1931. His informant, Éamonn Ó Finneadha (70 y.o.), Lochán Beag, Inveran (Ir. *Indreabhán*), Co. Galway, learned this tale from Máirtín Breatnach, a local storyteller.

Ga 5

NFC M 78, 64–9. “This notebook was returned to the (*Irish Foklore*) Institute 21/10/33 by Br. Patrick, Marist Bros., Castlereagh, Co. Roscommon. It was sent to the writer by Cáit Ní Mháinín, *Inbhear*, Rosmuc, Co. Galway, 21/10/33” (NFC M 78, 5). The tale was transcribed from Maighréad Bean Phádraig Uí Fháthartaigh, Inver (Ir. *Inbhear*), Rosmuc, Co. Galway. The Modern Irish text was not standardised in this instance and I have kept all the original spellings to preserve the way the recorder noted the tale down.

Ga 2. An t-Uisce Órtha, an Crann Ceolta agus an t-Éan Cabaireach

1. Bhí triúr deirfiúr fadó ann leo féin. Lá amháin bhíodar ina suí istigh sa teach agus d'fhiafraigh an bhean ba sine [den dara bean] dhá mbeadh a roghain féin aici cad é an fear a b'fhearr léi a phósadh. Chuir an dara bean an cheist chéanna ar an mbean ba hóige. “Bheal”, deir sí [.i. an bhean ab óige], “dhá mbeadh mo roghain le fáil a[ga]m bíodh é an rí a b'fhearr liom”. Deir an dara bean go mb'fhearr léi féin buitléara an rí agus dúirt an chéad bhean go mb'fhearr léi féin an cócaire, mar bheadh gach uile rud maith le n-ithe aici.
2. Thárla go raibh an rí ag dul thart san am chéanna agus chuala sé an chaint agus chuir sé fios chun na cúirte ar an triúr lá arna mhárach.
3. D'fhiafraigh sé díobh cén sort comhrá bhí inné acu. D'iarr siad párdún: “A Rí is a thiarna, má dúirt mé tada as bealach.” “Níor dúirt,” adeir an rí, “ach inis an fhírinne.” D'inis mar tá ráite agam. “Beidh agaibh mar an súil a bhí agaibh. Pósfaidh mise thusa,” adeir sé leis an mbean ba hóige. Bhí sí ina bean bhréa, agus pósadh an dá dheirfiúr leis an mbuitléara agus leis an gcócaire. Bhí bainis thar cionn ann. Cuireadh fios ar an mbeag agus ar an mór, ar an sean agus ar an t-óg ar feadh míosa.
4. Nuair bhí bliain caite bhí bean an rí le h-aghaidh páiste a bheith aici. D'fhiafraigh an rí di cé na mná b'fhearr léi tabhairt aire di agus dúirt sí nach raibh mná ar bith ba goire di ná a beirt deirfiúr le breathnú amach di. Maith go leor.

1 leo: leothab; deirfiúr: dreithiúir; suí: suidhe; cad é an: gotén; léi: léithi; bíodh: bodh; dúirt: duairt

2 raibh: rabh; ag dul: ag ul; lá arna mhárach: lárnamhárach

The Golden Water, the Singing Tree and the Talking Bird

1. A long time ago, there were three sisters [who lived] on their own. One day they were sitting inside the house and the eldest asked [of the second girl] if she had a choice what man she would prefer to marry. The second girl asked the youngest girl the same question. “Well,” says she [i.e. the youngest girl], “if I had my choice, I would prefer the king”. The second girl says she would prefer the king’s butler, and the first girl said that she would prefer the chef, as she would have all nice things to eat.
2. It happened that the king was walking by at the same time and heard them talking, and he summoned the three of them to the court the next day.
3. He asked them what their conversation was about the previous day. They begged his pardon: “My king and my lord, if I said anything wrong.” “You did not,” says the king, “but tell the truth.” She told him, as I [i.e. the story-teller] have said. “You will get what you hoped for. I will marry you,” says he to the youngest girl. She was a beautiful girl, and the two sisters were married to the butler and the chef. A wonderful wedding-feast was held. They hosted the mighty and the meek, and the young and the old for a month.
4. When a year had passed, the king’s wife was about to have a child. The king asked her whom she would prefer to tend to her and she said that there were no women more loyal to her than her two sisters to look out for her. Well and good.

3 díobh: dhíob; inné: indé; tiarna: tighearna; inis: innsí; pósfaidh: pósfa; bainis: bainéis

4 di: dhi

5. Bhí páiste mic aici a bhí an-deas agus thugadar leo é. Chuireadar i mbosca é agus chaitheadar le fána na habhann é bhí le h-ais chúirt an rí, agus chuireadar gadhar beag ina áit. Ní raibh a fhios ag bean an rí nárbh é an ceart é. D'fhiafraigh an rí ceard a bhí ann agus insíodh dí agus bhé sé le buille. Ba mhian leis í cur den tsaol ach bhí sí ina bean chomh maith agus go bhfuair gach uile dhuine dhá raibh ar an dúiche a pardún.
6. Bhí seanfhear ag imeacht leis san abhainn ag iascach. Casadh an bosca leis. Fuair sé an páiste ann agus thug sé abhaile ag a sheanbhean é.
7. Nuair bhí bliain eile caite bhí páiste mic eile aici agus scaoileadh le fána na habhann mar an gcéad chéanna é agus cuireadh gadhar ina áit. Thug an seanfhear leis arís é agus thug abhaile ag a sheanbhean é.
8. Bhí an rí ag buille níos mó ná ariamh ach frítheadh párdún an earra seo comh maith le cheana. Bliain eile ón am sin bhí iníon aici, agus na deirfiúracha i n-éineacht léi i gconaí. Chuireadar an páiste iníon isteach i mbosca agus scaoileadar le fána na habhann í, agus chuireadar pisín cait ina h-áit. Fuair an seanfhear í agus thug sé leis í.
9. D'fhiafraigh an rí céard a bhí ann. Insíodh dó agus bhí sé le buille uilig anois. Dúirt sé nach rabh párdún le fáil aici. Glaoigh sé ar a lucht comhairle agus d'fhiafraigh sé céard déanfaidh léi, go maródh sé í. Dúirt siad gan í mharbhú, teach beag cúng a dhéanamh i gcóngar na gcéithre ród, fuinneóg ar ghach taobh de, agus í a shocrú isteach ann, gan tabhairt di le n-ithe ach arán agus uisce, agus gach uile dhuine dhá mbeadh ag dul an bealach smugairle a chaitheamh isteach sa mbéal uirthi. Níor mhaith leo — le muintir na tíre — é a dhéanamh ach béigean dóibh é a dhéanamh le ordú an rí. Fágadh mar sin í.
10. Iompóimid go bhfeicimid cad é mar d'éirigh leis an mbeirt mhac agus leis an iníon. Thóg an seanfhear go buacach iad agus rinne sé caisleán breá dóibh. Cailleadh an sean-lánamhain nuair a bhí an bheirt mhac ina bhfir agus an iníon ina bean.

5 bosca: bosgo; na habhann: na h-aibhne; d'fhiafraigh: d'fhiarthuigh; chomh: cho; gach uile dhuine: chuile dhuine; insíodh: h-innsigeadh; ar an dúiche: ar an dúthaigh

8 deirfiúracha: dreithiúireachai; cait: cuit

5. She gave birth to a beautiful baby boy and they took him away. They put him into a box, and they threw him down the river flowing alongside the king's court, and they put a small dog in his place. The king's wife did not know that it was not right. The king asked what was in it [i.e. in the box] and he was told and he was angry. He wanted to kill her, but she was such a good woman that every single person in the land got her pardoned.
6. There was an old man passing the time in the river fishing. He saw the box. He found the baby in it and he took him home to his old wife.
7. When another year had passed, she had another baby boy, and he was set down the river like the first one and a dog put in his place. The old man took him with him again and brought him home to his old wife.
8. The king was angrier than ever but a pardon was issued this time just like before. A year from that, she had a girl, and the sisters were always in her company. They put the girl into a box and set her down the river and put a kitten in her place. The old man found her and took her with him.
9. The king asked what was in it. He was told, and he was as angry as could be then. He said he was not going to pardon her. He called on his advisors and asked what to do with her, that he would kill her. They told him not to kill her, but to build a small house near the crossroads with a window on each side and put her inside there, and not to give her anything to eat except for bread and water, and everyone who would be going that road was to spit into her mouth. The people of the country did not want to do this, but they had to on the order of the king. That's how they left her.
10. Let's move on to see what happened to the two sons and the daughter. The old man brought them up in luxury and he built a fine castle for them. The old couple passed away when the boys had grown into men and the daughter into a woman.

9 glaoigh: blaoidh; déanfaidh: déanfaí; go maródh: go marbhóchadh;
cúng: cumhaing; a socrú: shocrú; arán: rán; dóibh: dób

10 iompóimid: iompugheadh muid; go bhfeicimid: go bhfeiceamuid; cad é: goidé;
breá: bréagh; sean-lánúin: sean-lánamhna

11. Tamall ina ócáid sin casadh seanbhean isteach sa teach acu. “Is breá an caisleán atá agaibh,” a deir sí. “Níl aon easpa air ach aon rud amháin, ’s é sin an crann ceolta, an t-uisce órtha agus an t-éan cabaireach. Dhá mbeadh sin agaibh ba deise é ná cúirt an rí.” Ní raibh istigh ach an iníon nuair a dúirt sí an chaint seo agus d’imigh an tseanbhean amach arís, agus sular imigh d’fhiafraigh sí di cá bhfaigheas sí iad sin agus dúirt sí gur sa Domhain Thoir.
12. Nuair a tháinig an bheirt dheartháir abhaile d’inis sí an scéal dóibh. “Bheul,” a deir an mac ba sine. “Ní íosfaidh mé an dara greim d’aon mhias nó an dara oíche [a] chodladh ar aon leaba go bhfaighidh mise sin duit, a dheirfiúr.”
13. D’imigh leis lá arna mhárach. Bhí sé ag siúl is ag síorimeacht gur casadh seanfhear dó ag iascach ar abhainn. Chuir sé ‘Bail ó Dhia’ air. “Ní chloisim thú,” a deir an seanfhear, “tá mé bodhar. Gearr an t-inneach atá i mo chluasa leis an siosúr seo, agus b’fhéidir go gcluinfinn thú.” Thug sé dó an siosúr agus rinne. “Anois,” a deir an seanfhear, “cluinin thú, cá bhfuil do tharraingt?” adeir sé. Deir an fear óg: “Tá mé ar thóraíocht an t-uisce órtha, an crann ceolta, agus an t-éan cabaireach.” “Á,” a deir an seanfhear, “is iomad fear a chonnaic mé ag dul an bealach seo ar an lorg sin agus níor fhill siad ariamh. Seo ceirtlín shnátha duit, scaoil romhat í agus tabhairfaidh sí ag an áit thú. Cluinfidh tú torann mór. Má bhreathnaíonn tú i do dhiaidh, tá tú cáillte.” Rinneadh amhail agus nuair a tháinig sé ag an áit chuala sé torann mór, níos mó ná tóirneach, agus bhreathnaigh sé ina dhiaidh agus thit sé ina chloch ghlas.
14. Nuair a bhí bliain caite dúirt an dara deartháir go n-imeoidh sé féin ar thóraíocht a dhearthár agus an t-uisce órtha, an crann ceolta agus an t-éan cabaireach. Casadh an seanfhear air. D’fhiafraigh sé de an bhfaca sé aon fhear óg ag dul thart anseo le bliain ó shoin. “Ní chluinim thú,” a deir an seanfhear, “Barr an inneach seo i mo chluasa agus b’fhéidir go gcluinfinn thú.” Rinne. “Anois,” a deir sé, “cluinin thú.” D’inis sé an scéal dó ansin, go bhfaca sé fear óg ag dul thart bliain ó shin ach nach dtáinig sé ar ais, agus na mílte leis a d’imigh ar an tuairisc chéanna. Thug sé ceirtlín shnátha dó mar thug sé don chéad fhear. “Scaoil romhat í agus tabharfaidh sí san áit thú.” Rinne, agus chuala sé an torann mar chuala an chéad fhear. D’iompaigh sé thart go bhfeicfeadh sé cé [go] raibh an torann teacht as, agus rinneadh cloch ghlas de.

11 cabaireach: cab-ráiteach; sular: shul ar; bhfaigheas: bhfuigheas

12 deartháir: dreitheár; íosfaidh: íosfa; go bhfaighidh: go bhfágá

11. A while after that happened an old woman called into their house. “You have a fine castle,” says she. “It lacks nothing except for one thing, and that is the singing tree, the golden water and the talking bird. If you had them, it [i.e. the castle] would be more beautiful than the court of the king.” Only the daughter was in the house when she said that, and then the old woman left again; but before she left, she asked her where she would get them, and she said that [they were] in the Eastern World.
12. When the two brothers came home, she told them what happened. “Well,” said the eldest son, “I will not have a second meal at the same table nor will I sleep a second night in the same bed until I get that for you, my sister.”
13. He left the next day. He was walking and always on the move until he met an old man fishing in the river. He bade God bless him. “I cannot hear you,” says the old man, “I am deaf. Cut the tufts of hair in my ears with these scissors, and maybe I will be able to hear you.” He gave him the scissors and he did that. “Now,” says the old man, “I can hear you, where are you off to?” he says. The young man says: “I am looking for the golden water, the singing tree and the talking bird.” “Ah,” says the old man, “many a young man I have seen come this way on that quest and they never returned. Here is a ball of thread for you, cast it out in front of you and it will bring you to the place. You will hear a great noise. If you look back, you are done for.” He did this and when he came to the place he heard a great noise, greater than thunder, and he looked back and turned into a whinstone.
14. When a year had passed, the second brother said that he would go this time to search for his brother and for the golden water, the singing tree and the talking bird. He met the old man. He asked him if he had seen a young man passing by here a year ago. “I cannot hear you,” said the old man, “Clip the tufts of hair in my ears and maybe I will be able to hear you.” And he did. “Now then,” says he, “I can hear you.” He told him then what happened, that he saw a young man passing by a year ago but that he had not come back, and many others who disappeared in the same way. He gave him a ball of thread as he gave to the first fellow. “Cast it out in front of you, and it will bring you to the place.” He did so, and he heard the noise as the first brother did. He turned around so that he could see where the noise was coming from, and he was turned into a whinstone.
- 13 firinneacht: fíor-inneacht; an t-inneach: an fíonach; go gcluinnfinn: go gcloisfinn; cluinim: cloisim; iomad: iomdha; romhat: rót; tabharfaidh: tiúbhfa (cf. tíurfaidh, Ó Murchú 1998: 47, §14.10); cluinfidh: cloisfe; amhail: amhla; thit: thuit
- 14 dearthár: dreitheára; go n-imeoidh: go n-imeóchad; ní chluinim: ní chloisim; ó shin: ó shoin; teacht: tíocht

15. “Tá mé liom féin anois,” a deir an deirfiúr, “agus tá sé chomh maith dom féin dul ar thuairisc mo bheirt dhearthéar, agus an t-uisce órtha, an crann ceolta agus an t-éan cabaireach.” Tháinig sí san áit a raibh an seanfhear ag iascach agus chuir sí tuairisc na ndeartháireacha. “Ní chluinim thú,” a deir an seanfhear. “Barr an inneach seo atá i mo chluasa agus b’fhéidir go gcluinfinn thú.” Rinne. “Anois, a bhean mhaith,” a deir sé, “cluinim thu. Céard atá uait?” “Beirt dhearthéar a d’imigh uaim, duine acu dhá bhliain ó shin agus an dara duine bliain ó shin, ar thóráíocht an t-uisce órtha, an crann ceolta agus an t-éan cabaireach, agus níor tháingadar ar ais agus tá mé féin ag dul ar a lorg anois.” “Seo ceirtlín shnátha duit anois,” a deir an seanfhear, “scaoil romhat í. Tabharfaidh sí ag an áit thú a bhfuil siad sin. Beidh an t-uisce órtha ar mhias ag dul suas is anuas go mullach an tighé i gcónaí, agus beidh an crann ag ceol gan stopadh ina chionn, agus beidh an t-éan ag insint scéil agus sin é an fáth ar tugadh an t-éan cabaireach air. Cluinfidh tú torann mór ach ar an bhfaca tú ariamh ná breathnuigh i do dhiaidh”.
16. Rug sí ar an inneach [a] bhain sí as cluas an tseanfhir agus chuir sí ina cluasa féin é agus bhí sí chomh bodhar leis an seanfhear annsin. D’imigh léi i ndiaidh na ceirtlín snátha go dtáinig sí ag an áit. Facthas di go raibh sí ag cluinstitín torann beag ach níor bhreathnaigh sí ina ócáid go dtáinig sí isteach sa teach.
17. Chonaic sí gach ní mar bhí ráite léi. Rug sí ar an éan ina láimh. “Maith an bhean”, a deir an t-éan, “ní baoil duit níos mó. Bain an t-inneach as do chluasa anois.” Rug sí ar an gcrann agus thug léi é, agus ar an mhias uisce. Nuair a bhíodar amuigh, “an bhfeiceann tú,” a deir an t-éan, “a bhfuil de chlocha glasa ansin. ’S iad do bheirt dheartháir an bheirt is faide amach acu. Clann ríghthe iad ag dul ar ar dtóráíocht sinne, ach ní rabhadar in ann é a dhéanamh go dtáinig tusa”.
18. “Buail braon den uisce orthu agus éireoidh siad suas beo arís.” Rinne agus bhí slua mór fir bhreá abhaile léi, agus a deartháireacha ar gach aon taobh di. Nuair a tháingadar san áit a raibh an seanfhear ní raibh sé rompu.

15 liom... dom féin: liom... dhom péin; an deirfiúr: a’ dreithiúr;
na ndeartháireacha: na ndreitheáiracháí; níor tháingadar: níor tháiniceadar;
an tí: an tighé; insint: innseacht; cluinfidh: cloisfe; cluinstitín: cloisteál

15. “I am on my own now,” says the girl, “and I may as well go looking for my two brothers, and the golden water, the singing tree and the talking bird.” She came to the place where the old man was fishing and she asked him about her brothers. “I cannot hear you,” says the old man. “Clip the tufts of hair in my ears and maybe I will be able to hear you”. And she did. “Now, dear lady,” he says, “I can hear you. What do you want?” “My two brothers left me, one of them two years ago and the second one last year, looking for the golden water, the signing tree and the talking bird, and they did not come back and I am now going looking [for them] myself.” “Here is a ball of thread for you,” said the old man, “cast it out in front of you. It will take you to the place where they are. The golden water will be in a dish constantly going up and down as high as the rooftop, and the tree will be singing without taking a break at the top of its voice, and the bird will be telling stories and that is why it was called the talking bird. You will hear a great noise, but do not look back under any circumstances!”
16. She took the tufts of hair that she clipped out of the ears of the old man, and she put them in her own ears and she was as deaf as the old man. Off she went, following the ball of thread until she came to the place. It seemed to her she heard some small commotion, but she did not look back to see what it was until she came inside the house.
17. She saw everything as was told to her. She took the bird in her hands. “Good woman,” says the bird, “you need not fear anymore. Take the tufts of hair out of your ears now.” She got hold of the tree and took it with her, and the dish of water. When they were outside, “do you see,” says the bird, “all the whinstones over there. Your two brothers are — the two that are furthest away. They are royal sons who came looking for us, but they were not able to do this until you came.”
18. “Sprinkle a drop of water on them, and they will rise up alive again.” She did so, and she went home with a great retinue of fine men, a brother at each side. When they came to the place where the old man was, he was nowhere to be seen.

17 beirt dheartháir: beirt driothár; acu: acab; ar dtóraíocht: ar dtórmuíocht

18 orthu: orthab; éireoidh siad: éireó siad; gach aon: achaon; rompu: rómpab

19. Thángadar abhaile as sin agus nuair a bhíodar istigh sa teach d'iarr an t-éan orthu cuireadh chun dinnéir a thabhairt don rí, agus tháinig sé. Nuair a bhí an dinnéar caite agus dinnéar maith freisin, d'inis an t-éan tríd síos agus suas don rí gurb iad seo a bheirt mhac agus a iníon a ndearna deirfiúracha a mhná éagóir orthu mar gheall ar éad go mbeadh sí ní b'fhéarr ná iad féin. "Cuir fios uirthi abhaile as an áit a bhfuil sí, mar sí do bhean phósta cheart í."
20. Rinneadh agus tháinig sí abhaile agus thug sé a bheirt mhac agus a iníon leis agus an crann ceolta, an t-uisce órtha agus an t-éan cabaireach. 'S é an bhreith a tugadh ar an mbeirt deirfiúr teine mhór [a] chur síos, a gceangal de phéire capall agus a dtarraingt ó chéile agus iad a chaitheamh sa teine ansin. Sin é an deireadh a bhí leo agus mhair an rí agus a bhean agus a chlann tamall fada ina dhiaidh sin.
21. Nuair a bhí an dinnéar thart tháinig mé fhéin abhaile. Níor thugadar dom ach bróga páipéir agus stoic bainne ramhar agus is géar a mhair siad.

19 orthu: ortha; deirfiúracha: dreithiúrachaí; éagóir: éagcóir

21 bróga: brógaí; stoic: stocaí; ramhar: reamhar

19. They came home from there and when they were inside the house the bird asked them to invite the king to dinner, and he came. When the dinner was eaten, and it was a good dinner too, the bird told the king in fine detail that these were his two sons and his daughter whom his wife's sisters had wronged out of the jealous notion, so that she would be better than them. "Send for her home wherever she is, since she is your rightful married wife."
20. That was done and she returned home, and he brought his two sons and his daughter with him as well as the singing tree, the golden water and the talking bird. The sentence that was passed on the two sisters was to light a big fire, to fasten them to a pair of horses and to pull them apart and throw them into the fire. That was the end of them and the king and his wife and his children lived for a long time after that.
21. When the dinner was over I came home. I did not take much with me, only the paper boots and a drop of thick milk but they did not last long.

Ga 3. Éan an Chomrá, Crann an Cheoil, agus Uisce an Fhuaim

1. Bhí triúr deirfiúr ina gconaí le chéile uair amháin. Pósadh ceann acu le rí [a] bhí san áit agus thug sé leis í go dtí na t[h]each féin. Ba mhór leis an mbeirt deirfiúr eile í.
2. Nuair [a] rugadh páiste di, chuir sí fios ar an mbeirt deirfiúr le aire a thabhairt di, agus le teann bearráin céard a dhéanfaidís ach an páiste a chaitheamh le fána na habhann agus coileán óg a chur ina áit sula bhfaca an fear é. Thaispeánadar don athar an coileán agus ghlac sé leis an scéal go réidh.
3. “Ó, creidim,” a deir sé, “gurb é toil Dé é agus go gcaithfeas glacadh leis”. Scaitheamh ina diaidh sin arís nuair a rugadh páiste eile do’n bhean, chuir sí fios ar an bheirt deirfiúr agus sula bhfaca an fear cad é a bhí ann, bhí caitín óg curtha ina áit ag na deirfiúracha agus thaispeánadar don rí é agus chaitheadar an páiste leis an abhainn.
4. “Ó, creidim, gurb é toil Dé é,” a deir sé, agus níor dúirt sé aon cheo lena mná. Nuair a bhí páiste ag a bhean arís, chuir sí fios ar na deirfiúracha. Chaitheadar an páiste leis an abhainn agus chuireadar mada crainn ina áit. D’insíodar don rí é agus don chéad uair bhuaile fearg é lena mná agus d’ordaigh sé í a chur isteach di féin agus gach uile dhuine [a] bheadh ag dul thart bheith ag caitheamh smugairlí isteach uirthi.

1 comrá: comhráidh; deirfiúr: deirbhshiúr; ina gconaí: ’na gcomhnuidhe; acu: aca; rí: ríogh

2 bearráin: bioráin; ach: acht; fána: fánaidh; thaispeánadar: ’sbaineadar

The Talking Bird, The Singing Tree, and the Tuneful Water

1. There were once three sisters who lived together. One of them married a local king and he took her to his own house. The other two sisters thought highly of her.
2. When she bore a child, she sent for her two sisters to look after her and, being greatly annoyed, what did they do but throw the baby down river and put a young puppy in its place before the man could see it. They showed the puppy to the father and he readily believed their story.
3. “Oh, I believe,” says he, “that it is God’s will and that I must accept it.” A little while after this again, when another child was born to his wife, she sent for her two sisters and before the husband could see what it was, the sisters had put a little kitten in its place and showed this to the king and threw the baby into the river.
4. “Oh, I believe that it is God’s will,” says he, but he did not say anything to his wife. When his wife had a baby again, she sent for the sisters. They threw the baby into the river and put a squirrel in its place. They told this to the king and for the first time he became angry with his wife and he ordered her locked up and everyone who would be going by to spit in on her.

3 rí: righ

4 le na mná: le na mnaoi; ag an bhean: ag an mnaoi; d’insíodar: d’innseadar;
a cur: chur; gach uile dhuine: ’chule dhuine

5. An chéad pháiste a caitheadh le fána na habhainn, fuair sean-fhear i bhfad as lathair é i gcúir na habhann in aice a thí féin agus an páiste beo fós. Cailín beag a bhí san bpáiste. Thug an sean-fhear abhaile í go dtína áit féin, an áit a raibh an tsean-bhean ag maireachtáil freisin.
6. Nuair a caitheadh an dara páiste san abhainn, thug an sruth chun bealaigh é go dtí an áit chéanna ar thug sí an chéad pháiste. Fuair an sean-fhear beo é i gcúir na habhann agus thug sé abhaile an páiste fir.
7. An tríú páiste a caitheadh le fána, páiste fir a bhí ann freisin agus fuair an sean-fhear arís é san áit chéanna a bhfuair sé an dá pháiste eile. Thug sé abhaile é agus thóg sé féin agus an tsean-bhean an triúr páistí chomh cineál agus dá mba iad a bpaistí féin iad.
8. Nuair a bhí an triúr páistí neartaithe go maith, cailleadh an sean-fhear agus an tsean-bhean. Bhí an chion den tsaol ag an mbeirt dearthár ar an ndeirfiúr. Bhídís ag fiadach amach sna coillte gach uile lá.
9. An lá seo tháinig sean-bhean isteach go dtí an deirfiúr san teachín cois abhann. D'iarr an tsean-bhean cead a cuid urnuithe a rá ag posta an gheata ag ceann amuigh na sráide. Dúirt an cailín go bhféadfadh sí iad a rá istigh sa teach féin.
10. Chaith an tsean-bhean tamall ag paidreoireacht, agus ansin fuair sí caidéis don teacht agus don áit thart timpeall. “Is deas ar fad an áit seo agaibh,” a deir sí. “Mar seo nó mar siud,” a deir an cailín. “Tá gach uile shórt a theastódh uaibh anois agaibh,” a deir an tsean-bhean, “ach trí rud.” “Céard iad sin?” a deir an cailín. “Tá,” ar sise, “éan an chomrá, crann an cheoil, agus uisce an fhuaim.” “Cén chaoi is féidir iad sin a fháil?” a deir an cailín. “Gheobhaidh tú iad in aistir láe agus bliana,” a deir an tsean-bhean, agus d’imigh sí.
11. D’imigh thart go trathnóna gur tháinig an bheirt dearthár. D’inis a ndeirfiúr an scéal dóibh agus dúirt sí go rachadh sí ar a dtóir. “Gabhfaidh mise ar an aistir sin,” a deir an mac ba shine, agus thug sé scian di agus dúirt sé léi mura mbeadh sé féin beo i gceann lá agus bliana go mbéadh fuil ar an scian nuair d’osclófaí í.

5 cúr: cúbhar; a thí: a thíge

7 tríú: tríomhadh; cineál: ceanamhail

5. The first baby who was thrown down river — an old man found him far away in the foam of the river beside his house and the baby was still alive. It was a little girl. The old man took her home to his place, where his old wife was living too.
6. When the second baby was thrown into the river, the current carried it off to the same place it carried the first baby. The old man found it still alive in the foam of the river and he took the baby boy home.
7. The third baby that was thrown down river, it was a baby boy too and the old man found him again in the same place where he found the other two babies. He took him home and he and his old wife brought the three children up just as kindly as if they were their own children.
8. When the three children were big and strong, the old man and his old wife passed away. The two brothers loved their sister very much. They would be hunting out in the forest every single day.
9. One day, an old woman came in to the girl in the little house by the river. The old woman asked permission to say her prayers at the gate post at the far end of the path outside. The girl said that she could say her prayers in the house itself.
10. The old woman spent a while praying, and then she became curious about the house and the area. “You have a very nice place here,” says she. “By one means or another” says the girl. “You have everything you would ever need now,” says the old woman, “except for three things.” “What are they?” says the girl. “They are,” says she, “the talking bird, the singing tree and the tuneful water”. “How can they be got?” says the girl. “You will get them on a journey of a year and a day,” said the old woman, and she left.
11. The afternoon came and the two brothers returned. Their sister told them what had happened, and she said she would go looking for them. “I will go on this journey,” said the eldest son, and he gave her a knife and he told her that if he was not alive in a year and a day’s time, there would be blood on the knife when opened.

- 8 neartaithe: neartuighthe; dearthár: dearbhrathar; gach uile lá: chuile lá
 10 timpeall: timcheall; teastódh: teastóchadh; gheobhaidh: ghoebhfaidh;
 d’imigh: d’imthigh
 11 mura: mara; osclófaí: osglóchaidhe (*sic*, sgaoilfidhe *del.*)

12. Fá cheann láe agus bliana d'oscail sí an áit a raibh an scian agus bhí fuil uirthi. Nuair a bhí fios ag an dearthár eile go raibh a dhearthár marbh, dúirt sé go ngabhfadh sé féin ar thóir na rudaí a bhí ag teastáil. Thug sé scian don deirfiúr agus dúirt sé léi mura mbeadh sé féin beo i gceann láe agus bliana go mbeadh fuil ar an scian.
13. D'imigh seisean agus i gceann láe agus bliana, nuair a d'oscail sí an boiscín ina raibh an scian, bhí fuil uirthi. Thuig sí ansin go raibh deireadh leis an dearthár sin agus chuaigh sí féin ar thóir na rudaí bhí ag teastáil.
14. D'imigh léi agus bhí sí ag imeacht go deo go raibh an bhliain caite agus gur casadh isteach í i gcolbha coille. Chas sean-fhearín ansin di agus cheistigh sé í cá raibh sí ag dul.
15. “Tá mé ag iarraidh an éin chomrá, crainn an cheoil, agus uisce an fhuaim,” a deir sí, “nó an bhfuil aon tuairisc agat dom?” “Fill ar ais anois,” a deir sé, “mar ní féidir leat iad sin a fháil. Is iomad mac rígh a sheol an bealach seo ariamh á n-iarraidh sin agus níor tháinig duine aca ar ais beo ariamh”. “Is cuma liom mo bheo nó mo mharbh,” a deir sí, “acht gabhfaidh mé ar aghaidh”. “Más eadh anois,” a deir an sean-fhearín, “gheobhaidh tú éan an cheoil (*sic*) ar bharr an chnoic sin; téigh go dtí barr an chnoic sin gan breathnú i do dhiaidh. Aireóchaidh tú torann agus gleo i do dhiaidh, ach má thugann tú áird orthu, tá tú réidh”. “Meas tú,” ar sise, “nár mhaith an phlean cadás a chur i mo chluasa?” “Ní fhéadfá rud ar bith ab fhéarr a dhéanamh,” a deir seisean, “agus is tú an chéad duine a chuimhnigh ar an gcleas sin”.
16. D'imigh léi agus thósaigh sí ag siúl suas in aghaidh éadan an chnoic. Is gearr gur airigh sí an gleo agus an t-uafás ag teacht ina diaidh. Bhí siad ag dul á marbhú, á hithe, cé'n rud nach ndéanfaidís, ach níor bhreathnaigh sí ina diaidh. Nuair a d'aithin an cleas sin orthu, chuimníodar agus dúradar: “Ná bacaimís léi” ag ceapadh go dtagadh misneach chuici ansin le breathnú ina diaidh, ach níor mealladh í.

14 imeacht: imtheacht; sean-fhearín: sean-fheairín; cheistigh: cheistnigh

15 ar ais: ar t'ais; iomad: iomdha; breathnú: breathnughadh; ab fhéarr: mb'fhéarr; téigh: téirigh; aireoidh: aireóchidh

12. A year and a day later, she took the knife out and there was blood on it. When the other brother found out that his brother was dead, he said he would go himself looking for the things that were needed. He gave his knife to the girl and he told her that if he was not alive in a year and a day's time, there would be blood on the knife.
13. He left and a year and a day later, when she opened the little box the knife was in, there was blood on it. She realised then that this brother was done for [too] and she went looking herself for the things she needed.
14. She took herself off and she was going endlessly until a year and a day had passed and she happened upon the edge of a wood. She met an little old man there and he asked her where she was going.
15. I am looking for the talking bird, the singing tree and the tuneful water," says she, "if you have any idea where they are?" "Go back immediately," says he, "because you will not be able to find them. Many a king's son has come this way before looking for them and none of them ever returned alive." "I don't care if I live or die," says she, "but I'm going on."
 "If that's the case," says the little old man, "you will find the singing bird (*sic*) on the top of that hill; go up that hill and do not look back. You will hear a noise and clamouring behind you, but if you pay any heed to them, you are done for." "Do you think," she says, "it's a good idea to put cotton in my ears?" "You couldn't do better," says he, "and you are the first person to have thought of that trick." "You could do nothing better," says he, "and you are the first person to have thought of that trick."
16. She took herself off and started walking up the face of the hill. It wasn't long until she heard the clamour and horror following her. They were going to kill her, eat her, do all sorts, but she did not look back. When they realised what she was at, they thought about it and said: "Let's not mess with her," thinking that she would then build up the courage to look back, but she did not take the bait.

16 marbhú: marbhughadh; chuimníodar: chúmneadar; d'aithin: d'aithnin

17 muna n-inseoidh: mara n-innsighidh

17. D'éag an gleo agus an t-achrann as i leabaidh a chéile, go dtí sa deireadh go raibh sí ar bharr an chnoic. Chonaic sí uaithe éan an chomhrá i *gcage*. Rinne sí air agus bhí sí lena láimsiú nuair a dúirt seisean,
 “Fán amach uaimse.”
 “Caithfidh tú teacht liomsa,” a deir sí agus, “anois, cá bhfuil crann an cheoil?”
 “Cá bhfios domsa cá bhfuil sé,” [a] deir an t-éan.
 “Mura n-inseoidh tú dom é,” [a] deir sí, “bainfidh mé an cloigeann díot”.
 “Féach an crann sin thall,” a deir sé, ag síneadh ’s ag baint crainn a bhí ag fás san ngleann, “sin é crann an cheoil. Ní bheidh tú i ndán é a bhreith abhaile leat, ach tá slaitín ag fás ag a bhun, tabhair leat í agus cuir í taobh amuigh don teach agus an chéad lá eile beidh sé ina chrann cosúil leis an gcrann sin thall”.
18. Chuaigh sí anonn agus bhain sí an tslaitín.
 “Cá bhfuil uisce an fhuaim?” a deir sí.
 “Cá bhfios agamsa cá bhfuil sé,” a deir an t-éan.
 “Mura n-inseoidh tú dom é,” [a] deir sí, “bainfidh mé an ceann díot”.
 “Tá an tobar ag bun an chnoic seo ar an taobh eile, tóg lán trí mbuidéal de, cuir i mbáisín sa mbaile é agus beidh sé cosúil le uisce an tobair”.
19. Chuaigh sí anonn. Bhí an t-uisce ag éirí chomh hárda leis an áer agus ag teacht anuas an bealach céanna agus é ag déanamh ceoil. Rug sí léi lán trí mbuidéal de.
 “Cá bhfuil mo bheirt dearthár?” a deir sí.
 “Cá bhfios agamsa cá bhfuil siad?” a deir an t-éan.
 “Mura n-inseoidh tú dom é,” deir sí, “bainfidh mé an ceann díot”.
 “Téigh go dtí an crann sin thall san ngleann,” a deir an t-éan, “bain an tslaitín atá ag fás amach as a bhun san taobh thiar thuaidh; téigh síos go dtí na clocha glasa ar thaobh an chnoic agus buail iad leis an tslaitín draíochta agus éireoidh na clocha sin beo ina ndaoine arís, agus beidh do dheartháireacha ina measc.

18 tóg: tóig

19 éirí: éirghe; téigh: téirigh (*cf.* téire, Ó Murchú 1998: 48, §14.12);
 éireoidh: éireochaidh

17. The clamour and commotion faded away gradually, until at the end she was on the top of the hill. In the distance, she saw the talking bird in a cage. She made for it and she was about to grab hold of it when it said –
- “Stay away from me.”
- “You must come with me,” says she and, “now, where is the singing tree?”
- “How would I know where it is,” says the bird.
- “If you do not tell me where,” says she, “I will chop your head off.”
- “See that tree over there?” says he, pointing and showing a tree that was growing in the glen, “that’s the singing tree. You will not be able to bring it home with you, but there is a twig growing at its base, take it and plant it outside of your house and the next day it will become a tree like that tree over there.”
18. So she went over and cut the twig.
- “Where is the tuneful water?” says she.
- “How would I know where it is,” says the bird.
- “If you do not tell me where,” says she, “I will chop your head off.”
- “The well is at the bottom of this hill on the other side, fill three bottles from it, put it (the water) into a basin at home, and it will be like the well water.”
19. She went over. The water was shooting out as high as the sky and coming down the same way and producing a tune. She took three bottles full with her.
- “Where are my two brothers?” says she.
- “How would I know where they are,” says the bird.
- “If you do not tell me where,” says she, “I will chop your head off.”
- “Go to that tree over there in the glen,” says the bird, “cut the twig that is growing out at the bottom on the northwest side, go down to the whin-stones on the side of the hill and strike them with the magic twig and the stones will become living people again, and your brothers will be among them.

20. Bhain sí an tslaitín. Bhuail sí buille ar an gcéad chloich ghlas. D'éirigh mac rí ar an chapall. Lean léi agus na prionsaí ag éirí i leaba a chéile. Ba iad a beirt dearthár an bheirt deireannach a d'éirigh.
21. D'imigh léi síos faoi dhéin an ghleanna ansin agus an slua ina diaidh. Bhí an sean-fhearín cailte rómpa. B'éigean dó maireachtáil go n-éirigheadh an dream sin ó dhraíocht.
22. Tháinig an cailín óg agus a beirt dearthár abhaile. Chuir sí an tslaitín amuigh sa ngáirdín agus an maidin dar gceann bhí crann fásta cosúil go díreach leis an gcrann a chonaic sí san ngleann i bhfad ó bhaile. Lig sí an báisín uisce amuigh ar an tsráid agus an t-uisce ag éirí go hálainn le teacht anuas arís san ártach. Bhí an *cage* ar an drisiúr agus an t-éan go cainteach.
23. Théadh an bheirt dearthár amach ag fiadach arís. An lá seo casadh lucht seilge dóibh. D'éiríodar féin agus an lucht seilge an-mhór le chéile. Ba é an Rí agus a shearbhóntaí a bhí ann. Thugadar cuireadh chun dinnéir don bheirt dearthár. Chuadar ann agus nuair a bhíodar ag imeacht, tugadar cuireadh don Rí teacht ag fleá acu féin agus ag a ndeirfiúr san mbaile acu féin.
24. Tháinig an rí agus i gcaitheamh na fleá thug an deirfiúr éan an chomhrá anuas ar an mbord le scéal a insint don chuideachta. Thosaigh an t-éan air agus cén scéal a d'inseodh sé ach scéal an bheirt mhac agus a ndeirfiúr, mar d'fheall deirfiúracha a máthar orthu.
25. Thuig an chuideachta gurbh é an Rí athair an triúir agus go raibh an mháthair bhocht a bhí an fhad seo aimsire sa droch-mheas neamhchiontach. Mura raibh aoibhneas ansin acu ní lá go maidin é.
26. Chuaigh an mháthair, an Rí, agus an triúr clainne i dteannta a chéile arís, agus chaitheadar an chuid eile dá saol faoi shéan agus faoi aoibhneas.

20 i leaba: i leabaidh

21 faoi dhéin: fá dhéint

22 lig: leag

20. She cut the twig off. She struck the first whinstone. It turned into a king's son on horseback. She carried on and the princes were rising up one by one. Her two brothers were the last two to rise.
21. She led the lot of them down into the glen. The little old man perished before they arrived. He had to stay alive until those people were disenchanting.
22. The young girl and her two brothers came home. She planted the twig outside in the garden and, the next morning, a tree had grown exactly like the tree she saw in the glen far away from home. She left the basin full of water outside on the path, and the water rose up beautifully to come down again into the container. The cage was on the dresser and the bird was chatting away.
23. The two brothers would go hunting again. One day, they met a hunting party. They got on very well with each other. It was the king and his servants. The two brothers were invited to dinner. They went, and when they were leaving, they invited the king to come to their and their sister's feast at their home.
24. The king arrived and during the feast, the girl brought the talking bird down on to the table to tell a story to the company. The bird started and which story would he tell but the one about the two brothers and their sister, how their mother's sisters betrayed them.
25. Everyone realized that the king was the father of the three and that the poor mother, who was in contempt all that time, was innocent. They were nothing if not delighted.
26. The mother, the king and the three children came together again, and they spent the rest of their lives in joy and happiness.

23 théadh: théigheadh; d'éiríodar: d'éirigheadar; searbhóntaí: searbhfoghantaidhche; fleá: fleidh; ag a ndeirfiúr: ag á na ndeirbhsiúr

24 a fleá: na fleidhe; éan an chomhrá: an t-éan chomhráidh (*del.*); do chuideachta: chuideachtain; d'inseodh sé: d'innseóchadh sé

25 an triúir: an trír; an fhad: an fhaid

Ga 4. An t-Uisce Órga, Crann an Cheoil, agus an t-Éan Cabaireach

1. Bhí triúr deirfiúr ina gcónaí i dteach bocht le chéile uair. Casadh *Sultan* isteach chucu lá agus d'iarr sé béile orthu. Tugadh sin dó, agus d'iarr sé duine acu chun boird in éineacht leis. Shuigh sí.
2. Faoi cheann scaitheimh d'iarr an *Sultan* uirthi dá bpósfadh sí é féin. “Ó, ná bí ag magadh fúm,” ar sise, ag ceapadh nach bpósfadh a leithéid cailín bocht a shórt. “Ní magadh ar bith,” a deir sé, agus thoiligh sí é a phósadh.
3. Bhí éad ar an mbeirt deirfiúr eile leis an deirfiúr a phós. Nuair a rugadh páiste don deirfiúr ba iadsan a bhí ag tabhairt aire di agus chaitheadar an páiste le fána na habhann agus fuair sean-fhear i bhfad as láthair é agus thug sé leis é go dtína t[h]each féin, an áit a raibh a bhean freisin.
4. Dúirt an bheirt deirfiúr leis an *Sultan* gur mada beag a bhí ann, ach ghlac seisean leis go foighneach.
5. Nuair a bhí páiste ag an deirfiúr arís, chaitheadar le fána na habhann é agus fuair an sean-fhear céanna é agus thug sé leis lena thógáil i dteannta an pháiste eile. Dúirt na deirfiúracha leis an *Sultan* gur cat óg a bhí ann, ach níor chuir sé aon mhúisc ar an bhfear.

1 chucu: chucu; béile: béilidhe; orthu: orra; éineacht: aoinfheacht; scaitheimh: sgathaimh

3 fána: fánaidh

The Golden Water, the Singing Tree and the Talking Bird

1. There were once three sisters living together in a poor house. A *Sultan* came by and demanded they make him a meal. He was given the meal, and he asked one of them to join him at the table. She did so.
2. After a while, the *Sultan* asked her if she would marry him. “Oh, do not mock me,” she said, thinking that the likes of him would never marry a poor girl of her sort. “I am not mocking,” says he, and she agreed to marry him.
3. The two other sisters were jealous of the sister that married. When their sister gave birth to a child, it was they who were looking after her, and they threw the baby down river, and an old man far away found it and took it to his own house, where his wife was as well.
4. The two sisters told the *Sultan* that it was a little dog, but he accepted this calmly.
5. When their sister had a baby again, they threw it down river and the same old man found it and brought it to be reared along with the other baby. The sisters told the *Sultan* that it was a young cat, but this did not unsettle him in any way.

4 foighneach: foighdeach

5 múisc: múisceam

6. Arís, nuair a bhí páiste eile ag an deirfiúr, rinneadar an cleas céanna leis agus fuair an sean-fhear céanna é agus thóg sé féin agus an tsean-bhean é i dteannta an bheirt pháiste eile. Dúirt na deirfiúracha leis an *Sultan* gur mada crainn a bhí ann agus 's annsin seadh [a] tháinig an fhearg air. D'ordaigh sé a bhean a chur ar oileán léi féin agus bia agus deoch a chur léi.
7. Beirt mhac agus iníon a bhí san triúr páistí. D'fhásadar aníos go ceanúil ar a chéile agus cion ag an sean-fhear agus ag an tsean-bhean orthu. Fuair an sean-fhear agus an tsean-bhean bás agus ansin bhí triúr clainne an t*Sultan* le chéile san teach.
8. Théadh an bheirt dearthár amach ag fiadach gach lá agus d'fhanadh an deirfiúr i mbun an tí. Casadh sean-bhean isteach lá. D'iarr sí cead a paidreacha a rá agus fuair.
9. Ansin dúirt sí leis an gcailín go raibh gach uile rud aici ár theastaigh uaithi ach amháin trí rud, agus b'iadsan: "an t-uisce órga, an crann ceolta agus an t-éan cabaireach".
10. Chuaigh ceann de na deartháireacha ar a dtoraíocht dá dheirfiúr. Nuair nach raibh sé ag teacht ar ais, d'imigh an dara deartháir eile leis na trí rudaí a fháil. Nuair nár tháinig ceachtar acu bhuail an deirfiúr bóthar í féin ar a lorg.
11. Tháinig sí go dtí coill agus chas sean-fhearín léi ansin, a raibh teach aige ann. D'fhiafraigh sé di cá raibh a triall agus d'inis sise dó. "Muisse," ar seisean, "is tusa an chéad bhean ariamh a chonaic mé ar a lorg sin. Tar thuas ar bharr an chnoic sin, agus más maith leat dul suas slán ná breathnaigh i do dhiaidh. Beidh gleo agus torann le do shála ag iarraidh thú a mhealladh".
12. Chuir sise barrach (cuid den líon, ar nós cadáis) ina cluasa agus d'imigh léi faoi dhéin mullach an chnoic. D'éirigh léi an mullach a bhaint amach agus chonaic sí an t-éan cabaireach ansin agus gach síon nimhe aige.

6 thóg: thóig

8 téadh: théigheadh; an tí: an tíghe

9 cabaireach: cabráidhteach

6. Again, when the sister had another baby, they pulled the same stunt with it and the old man found it, and he and his old wife reared it along with the other two babies. The sisters told the *Sultan* that it was a squirrel and it was at that point he became angry. He ordered that his wife be sent to an island on her own and be supplied with food and drink.
7. The children were two boys and a girl. They grew up fond of each other and the old man and the old woman were fond of them [i.e. the children,] too. The old man and the old woman died and the *Sultan's* three children were left together in the house.
8. Every day, the two brothers used to go hunting and the sister would stay to attend to the house. One day, an old woman came by. She asked permission to say her prayers and was granted it.
9. Then she told the girl that she had everything she needed except for three things, and these were: "The golden water, the singing tree and the talking bird."
10. One of the brothers went to look for them for his sister. When he did not return, the second brother went to fetch those three things. When neither of them came back, the sister hit the road on her own to look for them.
11. She came to a forest and she met a little old man who had a house there. He asked her where she was heading to and she told him. "Well," he said, "you are the first woman that I have ever seen looking for those. Go up that hill, and if you want to go up safely, do not look back. There will be clamouring and noise at your heels trying to deceive you".
12. She put tow (a part of flax, like cotton) in her ears and she set off for the top of the hill. She managed to reach the top of the hill and she saw the talking bird there, and it was all shades of angry.

10 toraíocht: tóruightheacht; d'imigh: d'imthigh

11 fearín: feairín; tar: tádar

13. Ach rug sí air, agus d'fhiafraigh sí dó cá raibh crann an cheoil. Dúirt seisear léi slaitín a bhaint den chrann a bhí ag déanamh ceoil láimh leo agus an tslaitín sin a chur in aice an tí insa mbaile agus go mbeadh an crann a d'fhásfadh aisti ag déanamh ceoil.
14. D'fhiafraigh sí dó cá raibh an t-uisce órga, agus thaispeáin sé di cá raibh an tobar agus rug sí léi cuid de. Sa deireadh d'fhiafraigh sí dó cá raibh a beirt dearthár agus dúirt sé léi buille den tslaitín draíochta a bhualadh ar na clocha glasa a bhí aníos le taobh an chasáin go bharr an chnoic.
15. D'éirigh a beirt dearthár agus chomh maith leo gach mac rí agus duine eile a chuaigh ariamh ag lorg na dtrí rud. Lean an slua síos an cnoc í agus bhí an sean-fhearín básaithe rompu mar go raibh air fanacht beo go dtógfáí ó dhraíocht gach uile dhuine a chuaigh ar thóir na dtrí rud agus a chlis orthu.
16. Chuaigh an cailín agus a beirt dearthár abhaile. Chuir sí an tslaitín in aice an tí agus d'fhás sí ina crann a bhíodh ag déanamh ceoil. Chuir sí an t-uisce i mias amuigh ar an tsráid agus bhíodh an t-uisce ag éirí suas chomh hárd leis an áer agus ag titim anuas arís. Bhíodh an t-éan cabaireach ag insint scéalta istigh sa teach.
17. Lá dá raibh an bheirt dearthár ag fiadach amuigh sna coillte chas a n-athair dóibh. Tháinig gnaoi athartha dóibh chuige ar an toirt cé nár aithníodar féin a chéile. Chuir sé scata coileán fiáine rompu go bhfeicfeadh sé an ligfeadh siad iad, agus do lig. Ansin thug sé cuireadh dóibh chun dinnéir agus dúradarsan go gcaithfidís cead a ndeirféar a fháil ar dtús.
18. An oíche sin, nuair a tháingadar abhaile, níor chuimníodar ar an scéal a insint dá ndeirfiúr. Lá arna mhárach casadh a n-athair dóibh arís agus d'insíodar dó nár chuimníodar an scéal a insint dá ndeirfiúr. Ansin thug sé úbhall do cheann acu agus dúirt sé leis nuair a bhéadh sé ag dul a chodhladh an oíche sin go dtitfeadh an t-úbhall ar an talamh agus go gcuimhneodh sé ansin air.

14 thaispeáin: 'sbáin

15 rí: ríogh; go dtógfáí: go dtóigfí; gach uile dhuine: chuile dhuine

16 insint: innseacht

13. But she got hold of it, and she asked it where the singing tree was. It told her to take a twig from the tree that was singing close at hand and to plant this twig near the house at home, and the tree that would grow out of it would sing [too].
14. She asked it where the golden water was, and it showed her where the well was, and she took some [water] with her. Finally, she asked it where her two brothers were, and it told her to strike a blow of the magic twig on the whinstones that were up along the side of the path to the top of the hill.
15. Her two brothers rose up [from the stones], and, along with them, every king's son and other man who ever went looking for these three things. The lot of them followed her down the hill but the little old man died before they arrived, as he had to remain alive until the magic was lifted from every person that had gone searching for these three things and failed.
16. The sister and her two brothers went home. She planted the twig near the house and it grew into a tree that would sing. She put the water in a dish out on the path and the water would rise up as high as the sky and fall down again. The talking bird used to tell stories inside the house.
17. One of the days the two brothers would be hunting out in the woods, they met their father. He felt a fatherly affection for them immediately although they did not recognize each other. He set a pack of wild pups before them to see if they would allow them to proceed, and they did. Then he invited them to dinner and they said that they would have to get their sister's permission first.
18. That night, when they came home, they did not remember to tell their sister what had happened. The next day, they met their father again and they told him that they did not remember to tell their sister. Then he gave one of them an apple and told him that when he went to bed that night, the apple would fall on the ground and he would then remember it.

17 nár aithníodar: nár aitnigheadar; coileán: cuilin; ligfeadh: leagfadh;
do lig: do leag; a ndeirféar: a ndeirbhshiúra

18 níor chuimníodar: níor chuimnigheadar; lá arna mhárach: lár na bhárach

19. Oíche sin agus é ag dul a chodladh thit an t-úbhall agus chuimhnigh sé ar an scéal. Chuaigh sé go seomra a dheirféar agus ghaibh sé pardún léi faoi theacht an tráth sin d’oíche ach gurb éigean dó [a] insint di gur thug fear uasal a chas leo an lá sin cuireadh do féin agus dá dhearthár chun dinnéir agus go raibh sé ag iarraidh ceada uirthi le go rachaidís ann. Thug sise cead dóibh.
20. Chuadar ar cuairt chuig a n-athair agus thugadar cuireadh dó teacht ar cuairt chucu féin. Tháinig sé agus shuíodar chun boird. Lig an cailín an t-éan cabaireach ar an mbord le bheith ag insint scéil dóibh. Lig sí freisin mias phéarlaí ós comhair an fhir uasail, b’é sin a hathair.
21. “Muise,” ar seisean, “nach aisteach an rud a lig tú ós mo chomhair?” “Ní h-aistí an rud é,” a deir an t-éan cabaireach, “ná an choir ort féin.” Agus d’inis sé dóibh an [scéal] ansin; d’aithníodar féin a chéile agus tuigeadh dóibh gurb iad an bheirt deirfiúr a bhí as bealach agus ba chiontach leis an athair a bheith scartha óna bhean agus a chlann ar feadh an fhaid sin aimsire.
22. Tugadh an mháthair ar ais ón oileán agus mura raibh lúcháir orthu ar fad ní lá go maidin é. Dúirt an t-éan cabaireach leis an iníon é féin a chaitheamh sa tine agus ansin é a thumadh san uisce órga trí h-uaire i ndiaidh a chéile. Rinne sí sin leis agus ansin d’éirigh sé ina fhear bhreá, i gcruth is nárb fhéidir a rá cé acu, an é féin nó an cailín a ba breátha — faoi dhraíocht a bhí sé go dtí sin, agus do phós sé féin agus iníon an tSultain a chéile.

20 shuíodar: shuideadar

21 aistí: aistíge

22 sa tine: sa teineadh; tumadh: tomadh

19. That night when he was going to bed, the apple fell, and he remembered what had happened. He went to his sister's room and he excused himself for coming at that time of night, but he had to tell her that a noble man they met that day invited his brother and him to dinner and that he was asking her permission to go. She gave them permission.
20. They visited their father and they invited him to come and visit them. He came and they sat down to a meal. The girl set the talking bird on the table to entertain them with a story. She also set a dish of pearls in front of the noble man, that was her father.
21. "Dear me," he said, "what a strange thing you have set down in front of me" "It is no stranger," says the talking bird, "than the offence committed against you," and the bird told them the story then; they recognised each other and they realized that it was the two sisters who were in the wrong and guilty for the father being separated from his wife and his children for that length of time.
22. The mother was brought back from the island and all of them were nothing if not joyous. The talking bird asked the girl to throw him in the fire and then to plunge him in the magic water three times one after another. She did this to him and then he turned into a handsome young man, so handsome that you could not say whether he or the girl was the most beautiful — he was enchanted until then, and he and the *Sultan's* daughter married each other.

Ga 5. An t-Uisce Óir, An Crann Ceóil, is an t-Éan a Labhraíos

1. Bhí trúir deirbhfiúr fadó ann is bhí duine aca 'na bean an-bhreágh. Phós an Rígh annsan í seo is chuaidh an bheirt eile a chomhnaidhe léithe. Bhíodar annsoin an-éadhmar léithe ba mhór leób [dh]í is nuair a bhí sí lá is bliain pósda bhí mac aice is ní dhéarna na deirbhfiúreacha acht an páisde chur i mboisgín is an páisde nó an boisgín a leigeann síos le fánaidh na h-aibhne.
2. Nuair a tháinig an Rí tráthnóna d'innis siad dó go raibh a leithid seo de chúrsa air a mhnaoí acht go raibh an páisdín marbh. Faoi [cheann lá agus bliana...] Annsoin, fuair garradóir a bhí ag an Rí an boisgín is d'fhosgail é is thug an páisdín isteach chuig a mhnaoí is bhí an oiread bróid uirthí is dá mba léithe féin é.
3. Faoi chéann laé is bliadna ón lá sin rugadh mac eile do bhean an Rígh is tugann na deirbhfiúreacha leób é is chuir i mbaisgín é is sgaoil le fánaidh na h-aibhne é. Fuair an garradóir an lá céadhna é is tugann isteach chuig a mhnaoí é is bhí an oiread bróid uirthí is dá mba léithí féin é.
4. Nuair a tháinig an Rí abhaile d'innis siad dhón Rí go raibh mac ag a bhean, acht go [raibh] sé marbh. Faoi cheann laé is bliadna eile ón lá sin bhí páisde eile ag an mnaoí acht ingin bhí an t-am seo aici, is rinne na deirbhfiúreacha an rud céadhna léithí, leig siad le fánaidh na h-aibhne í. Fua[i]r an garradóir í is thug isteach ag a mhnaoí í is bhí an oiread bróid air a mhnaoí is dá mba léithe féin í.
5. Bhí go maith annsoin. Bhí na páisdí ag cruadhadh is ag teacht suas bun ar aon nó go raibh an mac ba sine bliain is fiche is dubhairt lena mháthair (mar cheap sé) go raibh sé in am aige a dhul ar thuairisg a fios fhortúin.
6. Lár na bháireach d'imthigh leis is bhí ag siúbhal is ag siúbhal go dtáinig sé chuig cros bhóthar is bhí sgológ ina sheasamh air an gcroisbhóthar.
7. “Dia dhuit a Mhic an Rígh,” adeir an sgológ. “Dia is Muir dhuit,” adeir sé seo, “acht ní mac rígh mé acht mac garradóira,” “Ó, is fearr atá a fhios agamsa cé thú ná a[ga]d féin,” adeir an sgológ. D'fhiafruigh an sgológ annsoin de cé raibh sé ag dul, is dúbhairt seisean go raibh sé ag dul ar thóir a fhios fhortúin, go raibh sé ag dul ar thuairisg an “Uisce Óir, an Crann Céoil, is an t-Éan a labhruigheas”. “Is iomadh céad gaisgidheach is fearr ná thú a chuaidh annsoin is nar fhill airiamh,” adeir an sgológ. Dúbhairt seisean gur chuma leis. “Bhoil,” adeir an sgológ, “sé an áit a bhfuil sé sin

The Golden Water, the Singing Tree and the Talking Bird

1. A long time ago, there lived three sisters, and one of them was a very beautiful woman. The king then married that one and the other two went to live with her. They were extremely jealous of her then, envied her, and when she was a year and a day married, she had a son, and the sisters just put the child into a little box and set the child — or the box — down river.
2. When the king came [home] in the afternoon, they told him that such and such a thing was wrong with his wife but that the baby was dead. [A year and a day...] Then, a gardener that worked for the king found the little box and opened it and took the little baby to his wife and she was as proud as if he were her own.
3. A year and a day on from that day, the wife of the king gave birth to another son and the sisters take him with them and put him into a little box and threw it down river. The gardener found him on the same day, and he takes him home to his wife and she was as proud as if he were her own.
4. When the king came home, they told the king that his wife had a baby boy, but he was dead. A year and a day on from that day, the king's wife had another baby, but this time it was a daughter, and the sisters did the same thing with her as well, they set her down river. The gardener found her and he brought her in to his wife and she was as proud as if she were her own.
5. All was well. The children were becoming strong and growing up together until the eldest boy was twenty-one and he told his mother (as he thought) that it was time for him to go and seek his fortune.
6. The next day, he left, and he was walking and walking until he came to a crossroads and there was a farmer standing at the crossroads.
7. "Good morning, Son of the King," says the farmer. "Good morning to you," says he, "but I am not a king's son, but the son of a gardener." "Oh, I know who you are better than you know yourself," says the farmer. The farmer asked him where he was going, and he said that he was going to seek his fortune, that he was going to look for "the Golden Water, the Singing Tree and the Talking Bird." "Many hundreds of warriors better than you have gone there never to return," says the farmer. He said that he did not care. "Well," says the farmer, "the place where those are is in the

istigh i dtaobh cnuic agus beidh iththe 'gus gearradh 'gus sgabhléarach aniar do dhiaidh agus má breathnuigheann tú i do dhiaidh deanfar liagán trom cloiche dhíot agus ná breathnuigh id' dhiaidh chor ar bith," adeir sé is theasbaín sé dó an bealach a rachadh sé is bhí sé ag imtheacht nó go dtáinig sé chuig an áit a raibh an sgabhléireacht is dhéamhan mara mbreathnuigheann sé ina diaidh is deanadh liagán trom cloiche de.

8. Faoi cheann laé is bliadna ón lá sin dúbhairt an dara mac go raibh sé in n-am aige féin a dhul ar thuairisg a fhios fhortúin is d'imthigh leis lár na bháireach is bhí ag siúbhal is ag síor-siúbhal gur casadh an sgológ dó air an gcrosbhóthar. "Dia dhiut, a Mhic an Righ," a deir an sgológ. "Dia is Muire dhuit," adeir sé seo, "ach ní mac Rí mé acht mac garradóra." "Is féarr atá fhios agamsa ché thú ná a[ga]d féin," a deir an sgológ is d'fhiafruigh de cá raibh sé ag dul. Dubhairt seisean go raibh sé ar thóir ar uisge óir, an crann ceóil, is an t-éan a labhruigheas.
9. "Is iomadh céad gaisgídeach is fearr ná thú a chuidh annsoin is nár fhill ariamh" adeir an sgológ. Dúbhairt seisean gur chuma leis. "Bhoil," adeir sé, "sé an áit a bhfuil siad sin istigh i dtaobh cnuic agus air do bhealach beidh iththe 'gus gearradh 'gus sgabhléarach anior do dhiaidh ach níl baoghal ort" adeir sé, "acht má bhreathnuigheann tú i do dhiaidh deanfar liagán trom cloiche dhíot agus ná breathnuigh id dhiaidh chor ar bith," adeir sé is theasbaín sé dó an bealach a rachadh sé is bhí sé ag imtheacht is bhí ag déanamh an bhealaigh gur thosuigh an sgabhléarach ~~is dhéamhan mara mbreathnuigheann sé ina diaidh~~ (*deletions in the original manuscript, M.F.*) is shaol sé go raibh sé ithte is breathnuigheann sé 'na dhiaidh is air an bpointe deanadh liagán trom cloiche de.
10. Faoi cheann laé is bliadna eile dúbhairt an ingin go rachadh sí fhéin air thuairisg a fios fhortúin is a beirt dearbhráthar. Is d'imthigh léithí lár mbhárach. Bhí sí ag siubhál is ag síor-siubhál go dtáinig sí chuig an gcrosbhóthar is bhí an sgológ ann roimpí.
11. "Dia dhiut, a Ingin an Righ," a deir an sgológ. "Dia is Muire dhuit," adeir sé seo, "ach ní ingin Rí mé acht ingin garradóra" deir sí seo. "Is féarr atá a fhios agamsa ché thú féin ná a'd féin." adeir an sgológ. D'fhiafruigh sé dhí cá raibh sí ag dul is d'innis sí go raibh sí ar thóir a fios fhortúin is go raibh sí air thóir an Uisge Óir, an Chrann Ceóil, is an t-Éan a labhruigheas.

side of a hill and there will be berating and scolding from behind you, and if you look behind you, you will be turned into a bulky standing stone, so do not look back at all,” he says and he showed him the road he should go, and he was travelling until he came to the place of the scolding, and what on earth did he do but look back, and he was turned into a bulky standing stone.

8. A year and a day on from that day, the second son said that it was about time for him to go seeking his fortune and he left the next day and he was walking and walking endlessly until he met the farmer at the crossroads. “Good afternoon, Son of the King,” said the farmer. “Good afternoon to you,” says he, “but I am not a king’s son, but a gardener’s son.” “I know who you are better than you know yourself” said the farmer, and he asked him where he was going. He said that he was searching for the Golden Water, the Singing Tree and the Talking Bird.
9. “Many hundreds of warriors better than you have gone there never to return,” said the farmer. He said that he did not care. “Well,” says he, “the place where those are is in the side of a hill, and, on your way, there will be berating and scolding coming from behind you, but you need not fear,” says he, “but if you look back you will be turned into a bulky standing stone.” And he was and don’t look behind you at all,” says he, and he showed him the way he should go heading off and making his way onwards and the scolding started ~~and what on earth did he do but look behind him~~ (*deletions in the original manuscript, M.F.*) and he thought that he was would be eaten so he looks back and he was instantly turned into a bulky standing stone.
10. Another year and a day later, the daughter said that she would go herself seeking her fortune and her two brothers. And she set off the next day. And she was walking and walking endlessly until she arrived at the crossroads and the farmer was there before her.
11. “Good afternoon to you, Daughter of the king,” says the farmer. “Good afternoon to you,” says she, “but I am not a king’s daughter, but the daughter of a gardener.” “I know who you are better than you know yourself.” said the farmer. He asked her where she was going and she said that she was seeking her fortune, and that she was looking for the Golden Water, the Singing Tree and the Talking Bird.

12. “Is iomadh céad gaisgídeach is fearr ná thú a chuaidh annsoin is nár fhíll ariamh” adeir an sgológ. Dúbhairt sise gur chuma léithí. “Bhoil,” adeir an sgológ, “sé an áit a bhfuil siad sin istigh i dtaobh cnuic is air do bhealach beidh iththe is gearradh is sgabhléaracht aniar do dhiaidh acht,” ar seisian, “ná breathnuigh i do dhiaidh agus beidh leat nó má bhreathnuighis deanfar liagán trom cloiche dhíot”.
13. Theasbáin sé annsoin di an bealach le dhul ann agus d’imthígh léithí. Ba ghéarr annsoin gur thosuigh an troid agus an ghearadh ‘gus an feannadh aniar na dhiaidh agus shíleadh chuile phuinnte go mbeadh sí ithte acht ina dhiaidh sin féin níor bhreathnuigh sí na diaidh go dtáinig sí isteach annso, is chonnaic sí an oiread rudaí deasa ann istigh.
14. Bhí an t-uisge óir ann is an Crann Ceóil is an t-Éan a labhruigheas. Bhí an oiread fáilte annsoin ag an éan roimpí, is chuir chuile chaoi uirthi.
15. Théis an tríomhadh páisde annsoin a sgaoileadh leis an abhainn bhí an oiread buille air na deirbhíúracha is níor mhaith leis an rí í marbhadh (a bhean mar déarfá) is thug sé cead dóibh annsoin í chur isteach air oileán nach raoibh dadamh air acht aon éan mór amháin a dtugaidís an Ghrí Mhuimhneach uirthí is chaith sí amach na luib... luipreacháin as a neid is chuir í seo isteach inntí. Thugadh an Ghrí Mhuimhneach annsoin biadh chuicí gur nuair a bhí a cuid éadaigh caithte aice dheanadh sí eadach de bhuilleoga thorthaí na gcrann is bhí sí maith go leor.
16. D’innis an t-Éan annsin do’n ingin cé mba í féin agus céard d’éirigh di is dhá dearbhrátharacha is cá raibh a máthair. Níor fhan sí an-fhada ann annsoin is nuair a bhí sí ag dul ag imtheacht thug sí léithí go leór rudaí dá raibh ann. Thug sí léithí an t-Uisge Óir, an Crann Ceóil, is an t-Éan. Is thug léithí go leor seóda luachmhara, agus thug sí slaitín draochta léithí is nuair a chuaidh amach bhuail an dá liagán troma cloiche is d’éirigh a beirt dearbhrathar beó beithidheach chuide suas is thug sí léithí abhaile chuig an athair iad.
17. Is chuaidh sí ag iarraidh na máthar is thug abhaile í is d’innis do’n Rígh céard ba chóir dhóib féin go mba iad na deirbhíúracha ba chiontach léó is a leig le fanaidh na h-aibhne iad is bhí an-fhearg air an Rí is ruaig na deirbhíúracha as an gcaisleán is rinne bann-ríoghán dá mhnaoí féin arís, is mhair chuile dhuine aca i bhfad agus bhí saoghal an-aoibhinn acu i gcuideachta a chéile.

12. “Many hundreds of warriors better than yourself have gone there never to return” says the farmer. She said that she did not care. “Well,” says the farmer, “the place where those are is in the side of a hill and, on your way, there will be berating and scolding coming from behind you, but” he said, “do not look back and you will be fine, for if you do you will be turned into a bulky standing stone.”
13. He then showed her the way to go and she set off. It wasn't long then until the fighting and berating and ranting started coming from behind her and it was thought everywhere that she would be eaten, but even still, she did not look back until she arrived there, and she saw so many nice things in there.
14. The Golden Water was there, and the Singing Tree and the Talking Bird. The bird gave her a great welcome and showed her great hospitality.
15. After throwing the third baby into the river, the sisters were so angry, but the king did not want to kill her (his wife, I mean) and he gave them permission to put her on an island where there was nothing but one big bird which was called Munster Species and it threw the nest... nestlings out of its nest and put her inside. The Munster Species used to bring food to her and when her clothes were worn out, she used to make her clothes from the leaves of the fruit of the tree and she was alright.
16. The Bird then told the daughter who she was and what happened to her and to her brothers and where her mother was. She did not stay very long there then, and when she was going to leave, she took much of what was there with her. She took the Golden Water, the Singing Tree and the Bird. And she took a lot of valuable treasures, and she took a magical twig with her, and when she went out, she struck the two bulky standing stones and her two brothers rose in front of her, very much alive, and she took them home to their father.
17. And she went looking for the mother and she took her home and she told the king what should be done for them, that it was the sisters that were guilty and that threw them down river and the king was very angry and he chased the sisters out of the castle and he made his wife queen again, and every one of them had a long and pleasant life in the company of each other.

Appendix 5

Douglas Hyde's letter to Ludwig Mühlhausen

I present a transcript and a translation of a letter by Douglas Hyde sent to Ludwig Mühlhausen on 7 November 1939 from the residence of the President of Ireland in Dublin. Hyde listed his own publications in the field of Irish folklore, as well as referring to a French translation of his publication *Sgeulaidhe Gaedhealach*. While thanking Mühlhausen for sending his publication to him, he enclosed his own publication 'Eight Tales from Kiltimagh' ('*Ocht scéalta ó bhéal Thomáis Uí Chathasaigh, mar a scríobh Dubhghlas de hÍde iad, á n-ullmhú lena gcur i gcló mar ocht scéalta ó Choillte Mághach*') published by Comhlacht Oideachais na hÉireann in 1936. He supported Mühlhausen's hypothesis that the tale 'Scéal fear dhéanamh na scuab' (Mühlhausen 1939: 48–55) owed its origin to the Brothers Grimm's publication, invoking the appearance of the goldsmith and the mention of the 'dragon' (Ir. *dragún*) instead of the 'serpent' (Ir. *ollphéist*) as arguments in its favour.

Uachtarán na hÉireann
(President of Ireland)

Baile Átha Cliath
(Dublin)

Samhain 7, 1939

A Chara,

Ich bin Ihnen sehr verbunden wegen des schönen Buches das Sie mir geschickt, und das ich auch richtig empfangen habe. Es war mir ein Genuss die *Sgéalta* zu lesen.

Ich habe selber viele Märchen gesammelt, an chéad leabhar "*Leabhar Sgéulaigheachta*" san mbl- 1889, agus tá timcheall dá sgéal déag (fada) insan leabhar sin 7 mórán eile atá gearr, acht tá an leabhar as cló le nios mó ná 40 bliadhain. Thug mé amach leabhar eile, arbh' ainm dó "*Beside the Fire*" i nGaedhlig 7 i mBéarla a .bp-. deich sgéalta eile ann, san mbliadhain 1890. An cnuasach ba mhó do rinne mé riamh, tháinig sé amach 7 astriughadh Francíse air,

beagnach dáchad bl- ó shoin. “*An Sgeulaidhe Gaedhealach*,” b’ainm dó, acht do díoladh 7 do sgapadh é i gceann cúpla mí, níor chlóbhuail mé acht céad cúid de. Acht tháinig sé amach arís gan aon Fhraincís, gan ann acht an Ghaedhilig amháin i 1933. Tá cuig sgéalta déag ar fhicid ann, an chuid is mó aca nár clóbhuailleadh riamh aon rud cosamhail leó.

Thug mé amach leabhar eile, eine Ketten-erzählung, 1909, oder Rahmenerzählung “*Sgeulaithe Fíor na Seachtmhaine*” a bhfuil seacht sgeulta ann fichte le chéile, agus do cuireadh é sin i gcló arís trí nó ceathair de bl- ó shoin.

Tá mé ag cur chugad leabhar eile anois “*Ocht Sgéulta ó Choillte Mach*” (ein kleines Städtlein in der Grafschaft Kerry) tháinig amach trí nó ceithre bliadhanta ó shoin, 7 gheobhaidh tú cuid de do sgéaltaibh fein ann, go mór-mhór “*Fear na Sguab*.”

Do dhearmad mé go raibh sé as Grimm, acht bhí mé i n-aimhreas nár sgeal Gaeghilde é, mar gheall ar “*gabha-oir*” do theacht isteach ann, 7 mar gheall ar “*dragún*” do bheith ann i n-áit “*ollpeiste*”.

Nuair nár ainmnigh tú aon cheann de mo sgéaltaibh shaoil mé go mbféidir nach bhfacais riamh iad. Sin é an fath thug mé a n-ainmneacha duit anois. Le míle meas 7 le buidheachas,

Mise do chara

An Craoibhín (Uachtarán)

Dear Sir,

I am very much obliged to you for the nice book that you sent me, and which I duly received. To read the *Tales* was a real pleasure for me.

I have collected many folktales myself, the first book, “*Leabhar Sgéulaigheachta*”, in the year 1889, and there is approximately twelve long tales in that book and many others that are short, but the book has been out of print for more than 40 years. I published another book, titled “*Beside the Fire*”, in Irish and in English where there are ten other tales, in the year 1890. The biggest collection that I have ever produced came out approximately forty years ago, along with a French translation. It was called “*An Sgeulaidhe Gaedhealach*” and it was sold and distributed within a couple of months, I only printed a hundred copies of it. But it came out again without the French translation, only in the Irish language in 1933. It contains thirty-five tales, the majority of which nothing of their likes has been previously printed.

I published another book, a chain narrative, in 1909, or a frame narrative, “*Sgeulaithe Fíor na Seachtmhaine*”, in which there are seven stories knitted together, and that was published again three or four years ago.

I am now sending you another book, “*Ocht Sgéulta ó Choillte Mach*”, (a little town in county Kerry), that came out three or four years ago, and you will find a lot of your own stories there, especially “*Fear na Sguab*”.

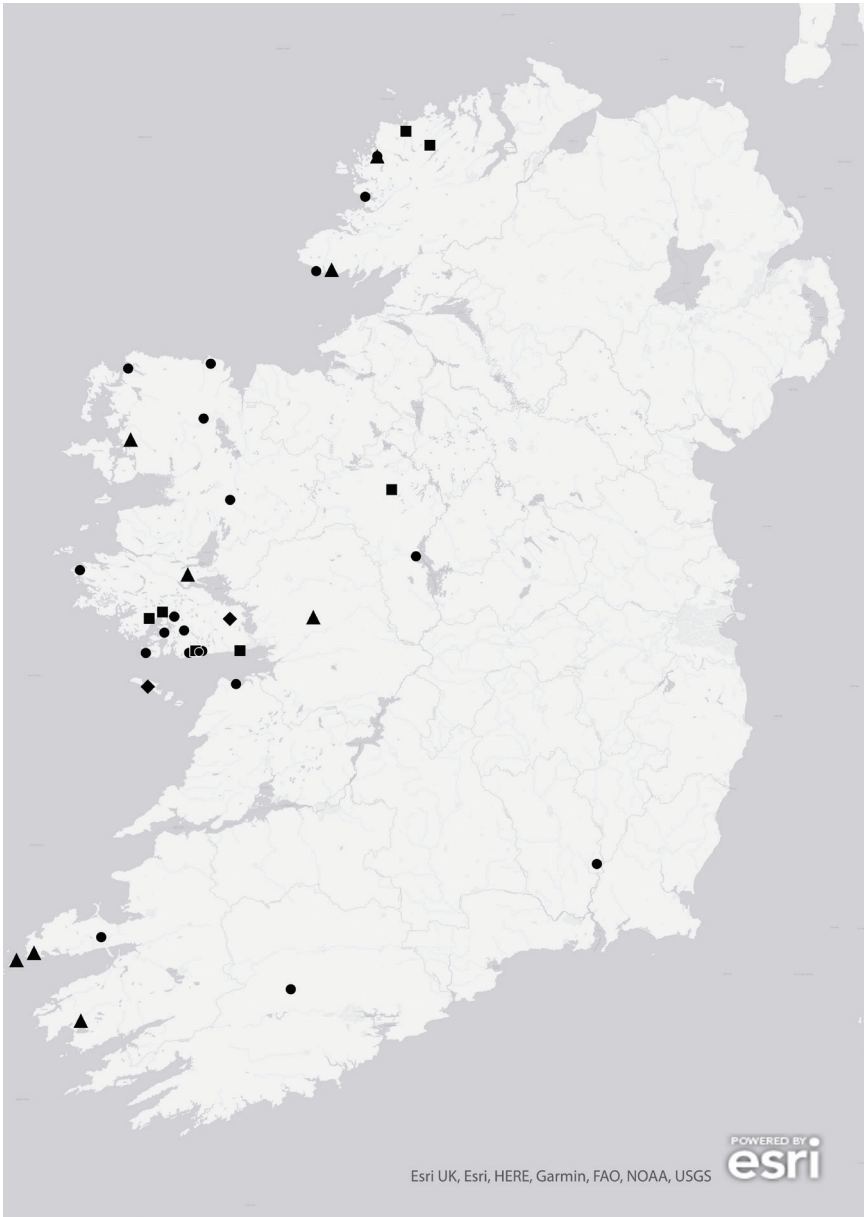
I forgot that it was from the Grimms, but I suspected that it was not an Irish tale, because of the “*gabha-oir*” (‘goldsmith’) being present and because of the “*dragún*” (‘dragon’) that figures there instead of the “*ollphéist*” (‘beast’).

When you did not mention any of my stories, I thought that maybe you had not seen them previously. That is why I have now given you their names.

With the greatest of respect and gratitude,

Your friend,

Douglas Hyde (*The President*)



Map 2. ATU 707 Irish ecotypes A–C

Ecotype A = ● Ecotype B = ◆

Ecotype A' = ■ Ecotype C = ▲

Appendix 6

Mapping ATU 707 Irish ecotypes A–C

Below, I have supplied maps 3–6 that cover the spread of each of the four ATU 707 Irish ecotypes around the island of Ireland. On the left, I have presented map 2 that covers all the variants of the ecotypes recorded. The maps are accompanied by a list of locations where versions of the ecotypes were recorded. Each version is accompanied by bibliographic details that include references to relevant archive sources and/or publications as well as the details of their collectors, informants and dates of collection.

ATU 707 Irish ecotype A versions

Clare

(1) Lack, Ballyconry — Ir. *An Leac, Baile Chonroe*. NFC M 39, 358–368. Recorded by Seán Mac Mathúna from Seán Ó Laoi on 10 August 1932.

Galway

(2) Kilkieran, Oyster Bay — Ir. *Cill Chiaráin*. NFC M 65, 264–271. Recorded by Liam Mac Coisdeala from Pádraic Ó Cualáin on 10 October 1930.

(3) Loughaun Beg, Inveran — Ir. *Lochán Beag, Indreabháin*. NFC M 72, 317–323. Recorded by Pádraic Ó Finneadha from Éamonn Ó Finneadha between 16 December 1930 and 31 January 1931.

(4) Lettermullan — Ir. *Leitir Mealláin*. NFC M 403, 534–562. Recorded by Liam Mac Coisdeala from Colm Ó Maoildhiadh on 14 October 1937.

(5) Camus Oughter — Ir. *Camas Uachtair*. NFC M 785, 310–328. Recorded by Proinnsias De Búrca from Séamus Ó Málóid on 15 October 1941.

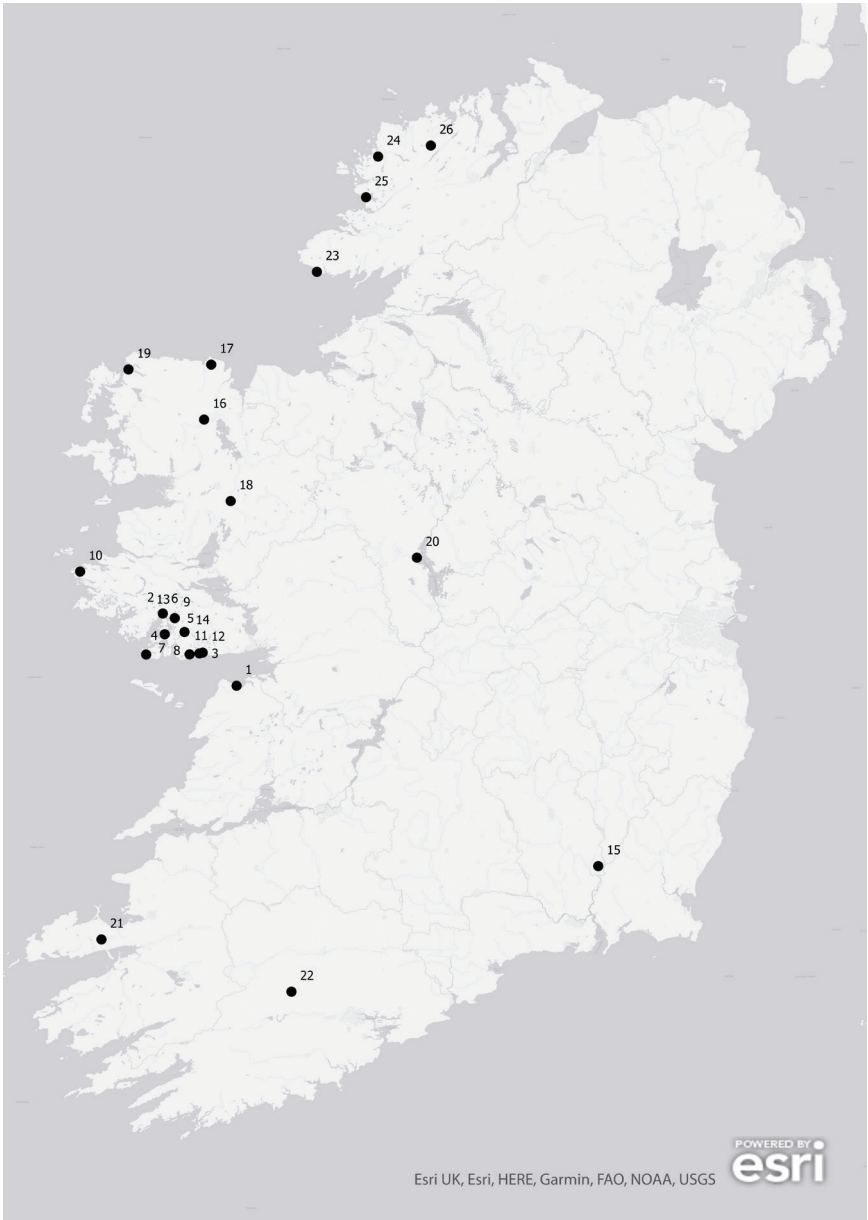
(6) Camus Oughter — Ir. *Camas Uachtair*. NFC M 785, 569–578. Recorded by Proinnsias De Búrca from Micheál Ó Cúláin on 3 November 1941.

(7) Lettermullan — Ir. *Leitir Mealláin*. NFC M 801, 502–532. Recorded by Proinnsias De Búrca from Colm Ó Maoildhiadh on 16 February 1942.

(8) Bealadangan — Ir. *Béal an Daingin*. NFC M 802, 464–479. Recorded by Proinnsias De Búrca from Peadar Ó Máille on 14 April 1942.

(9) Camus Oughter — Ir. *Camas Uachtair*. NFC M 826, 416–429. Recorded by Monica Ní Maodhbh from Micheál Ó Cualáin on 14 July 1942.

(10) Claddaghduff — Ir. *An Cladach Dubh*. NFC M 839, 255–260. Recorded by Brian Mac Lachlainn from Micheál Mac Anlaoi on 4 October 1942.



Map 3. ATU 707 Irish ecotype A

(11) Ballintemore, Inveran — Ir. *Baile an Tighe Mhóir, Indreabháin*. NFC M 840, 181–189. Recorded by Calum Maclean (Mac Gill-Leathain) from Seán Ó Donnchadha on 17 September 1942.

(12) Aille, Inveran — Ir. *Na hAille, Indreabháin*. NFC M 1025, 249–263. Recorded by Calum Maclean (Mac Gill-Leathain) from Máirtín Mór Ó Tuathail on 9 February 1945.

(13) Camus Oughter — Ir. *Camas Uachtair*. NFC M 1235, 3–53. Recorded by Cóilín Ó Maoilchíoráin from Micheál Ó Cualáin on 12, 15, 16 February 1952.

(14) Glenicmurrin — Ir. *Gleann Mhac Muirinn*. NFC M 1631, 98–136. Recorded by Proinnsias De Búrca from Mícheál Breathnach on 10 December 1962.

Kilkenny

(15) The Rower — Ir. *An Robher*. NFC M 98, 314–326. Recorded by Tobias Kavanagh from Bob Brennan in July 1929.

Mayo

(16) Moylaw — Ir. *Maoláth*. NFC M 250, 757–767. Recorded from Bean Uí Buítléir on 18 November 1936.

(17) Kilbride — Ir. *Cill Bhríde*. NFC M 313, 528–542. Recorded by Proinnsias de Búrca from Mícheál Ó Somacháin on 16 March 1937.

(18) Belcarra, Castlebar — Ir. *Baile na Cora, Caisleán an Bharraigh*. NFC M 342, 439–477. Recorded by Bríd Ní Chollaráin from Bríd Ní Stúnduin on 30 April 1937.

(19) Glengad, Erris — Ir. *Gleann an Ghadh, Iorras*. NFC M 1191, 386–400. Recorded by Micheál Ó Sírin from Micheál Ó Conmhacháin on 17 December 1950.

Roscommon

(20) Bracknagh, Fearagh — Ir. *Breacánach, Fiarach*. NFC S 260, 152–164. Recorded in a letter sent to Nóirín Ní Uiginn (Higgins) from John Gannon on 7 August 1938.

Kerry

(21) Flemingstown — Ir. *Baile na Phléamannaigh*. NFC M 782, 3–20. Recorded by P. J. O'Sullivan from Jack O'Brien on 28 April 1941.

Cork

(22) Rylane — Ir. *Réileán*. NFC S 407, 541–547. Recorded by Séamus O Liatháin from his father under the supervision of Eighneachán Ó Muircheartaigh in 1937–1938.



Map 4. ATU 707 Irish ecotype A'

Donegal

- (23) Teelin — Ir. *Teileann*. Mn 4, SC KN, 70–87. Recorded by Ludwig Mühlhausen from Séamus Ó Caiside on 7–8 October 1937.
- (24) Rann na Fast — Ir. *Rann na Feirste*. NFC M 338, 49–68. Recorded by Aodh Ó Duibheannaigh from Sorcha Ní Grianna on 7 April 1937.
- (25) Maraméelan — Ir. *Machaire Maoláin*. NFC M 594, 279–296. Recorded by Seán Ó hEochaidh from Séarlaí Ó Searcaigh in March 1954.
- (26) Devlin, Gartán — Ir. *Duibhlinn, Gartán*. NFC M 626, 451–463. Recorded by Seán Ó hEochaidh from Pádraig Mac Dáid on 16 June 1939.

ATU 707 Irish ecotype A' versions

Galway

- (1) Ballintemore, Inveran — Ir. *Baile an Tighe Mhóir, Indreabháin*. NFC M 72, 306–316. Recorded by Pádraic Ó Finneadha from Seán Ó Donnchadha between 16 December 1930 and 31 January 1931.
- (2) Inver, Rosmuc — Ir. *Inbhear, Ros Muc*. NFC M 78, 64–9. Recorded by Cáit Ní Mháinín from Maighréad Uí Fháthartaigh in October 1933.
- (3) Barna — Ir. *Beárna*. NFC M 484, 87–96. Recorded by Áine Ní Conghaile from Pádraic Ó Donnchadha on 8 April 1938.
- (4) Loughaconeera — Ir. *Loch Conaortha*. NFC S 8, 288–301. Collected by Siobhán Ní Confhaoile from Padhraic Ó Confhaoile under the supervision of Micheál Mac Aodhgáin in 1937–1938.

Roscommon

- (6) Shankill — Ir. *An tSeanchill*. NFC S 250, 188–190. Collected by Alphonsus Rushe from Mrs Holmes in 1937–1938.

Donegal

- (5) Glasserchoo — Ir. *Glaise Chú*. NFC S 1071, 57–63. Séamus Mac Eachmharcaigh from Tomás Mac Eachmharcaigh on 10 March 1938 under the supervision of Pádraig Mac Cnáimhsighe.
- (7) Devlin, Gartán — Ir. *Duibhlinn, Gartán*. NFC M 322, 61–69. Recorded by Séamus Ó Dúbhgain from Pádraig Mac Dáid on 18 January 1937.
- (8) Devlin, Gartán — Ir. *Duibhlinn, Gartán*. NFC M 479, 523–532. Recorded by Pádraig G. Ó Fearraigh from Pádraig Mac Dáid on 22 March 1938.
- (9) Gortahork — Ir. *Gort an Choirce*. NFC M 787, 539–561. Recorded by Seán Ó hEochaidh from Éamonn Ó Dubhgáin.



Map 5. ATU 707 Irish ecotype B

(10) Devlin, Gartan — Ir. *Duibhlinn, Gartán*. NFC M 1170, 173–186. Recorded by Seán Ó hEochaidh from Pádraig Mac Dáid on 17 May 1949.

ATU 707 Irish ecotype B versions

Galway

(1) Knockbane, Cornamona — Ir. *An Cnoc Bán, Corr na Móna*. NFC M 164, 76–90. Recorded by Proinnsias De Búrca from Tomás Ó Catháin on 14 October 1935.

(2) Bungowla, Inishmore — Ir. *Bun Gabhla, Árainn Móir*. Ó Flannagáin 1939: 71–75. Collected by Seosamh Ó Flannagáin from Máirtín Ó Flathartaigh on 9 December 1930.

ATU 707 Irish ecotype C versions

Donegal

(1) Rannafast — Ir. *Rann na Feirste*. NFC M 510, 377–398, contd. NFC M 518, 1a–2. Recorded by Aodh Ó Duibheannaigh from Nuala Ní Dhuibheannaigh on 28 May 1938.

(2) Kilkar — Ir. *Cill Cartha*. NFC M 223, 3736–3745. Recorded by Seán Ó hEochaidh from Pádraic Mac Guibhir on 23 July 1936.

(3) Rannafast — Ir. *Rann na Feirste*. NFC M 590, 495–509. Recorded by Aodh Ó Duibheannaigh from Anna Nic Grianna on 19 January 1939.

(4) Rannafast — Ir. *Rann na Feirste*. NFC M 620, 342–382. Recorded by Aodh Ó Duibheannaigh from Anna Nic Grianna on 24 May 1939.

Mayo

(5) Benmore — Ir. *An Bhuinn Mhóir*. NFC M 805, 332–344. Recorded by Tomás Ó Burca from Seán Ó Gróntaigh on 11 March 1942. The informant grew up in Rannafast (Donegal).

Galway

(6) Teeranea — Ir. *Tír an Fhia*. NFC S 3, 142–145. Collected by Nóra Ní Chadhain from Brighid Ní Chonghailligh under the supervision of M. Treasa Ní Bhriain between 30 November 1937 – 1 July 1938

(9) Monivea — Ir. *Muine Mheá*. Hyde 1930: 396–400 (*‘Moirín’*). Collected by Douglas Hyde from Mártan Ruaidh Ó Giollarnáth in 1892.



Map 6. ATU 707 Irish ecotype C

Kerry

(7) Ballintlea, Ventry — Ir. *Baile an tSléibhe, Fionn Trágha*. NFC M 980, 1a–14. Recorded by Seosamh Ó Dálaigh from Muiris Mac Gearailt in April 1946.

(8) Great Blasket Island — Ir. *An Blascaod Mór*. NFC M 983, 404–418 = Jackson 1938: 11–17 (*Moirín*). Recorded by Robin Flower and Seosamh Ó Dálaigh from Peig Sayers in 1947.

(10) Sallahig, Iveragh — Ir. *Saileachaigh, Uíbh Ráthach*. Ó Siochfhradha 1932: 264–267 (*Moirín*). Recorded by Pádraig Ó Siochfhradha (*An Seabhac*) from Seán Ó Muircheartaigh on 8 August 1930.

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